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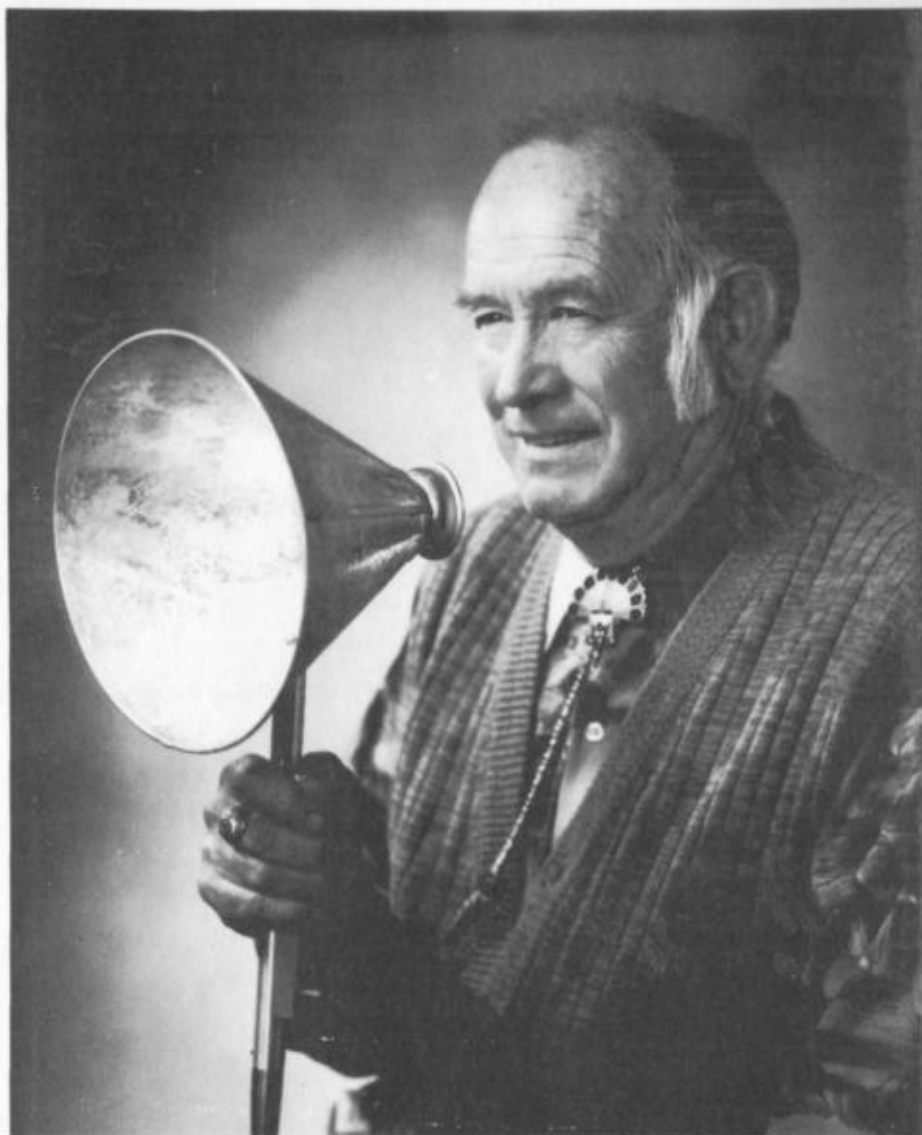
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The January magazine may be the most difficult of the year to assemble. Most businesses have some sort of evaluation process to rate their efficiency and we feel one part of the ASD evaluation comes at the beginning of a new advertising year as we wait for ad contracts to arrive. Since the issue has to be *almost* ready for the printer when the deadline arrives, the whole process means arranging and rearranging pages and ads. This year the good news is that the issue grew eight pages after the initial dummy was planned, and that as this is written, the last few ad order confirmations are arriving by phone and mail.

Thirteen years in the small business world has not made us financial wizards, but we have become convinced of one strange fact. Recessions in the nation's business are not necessarily reflected in the square dance world. From indications of the advertising in this magazine and the orders we have received for future months, the square dance business world of records, trips, festivals and shops is preparing for a booming season. (Classes are also boasting good attendance this season, from many reports we have heard.)

1982 could be a boom year, after several of slow or little growth. 1982 may also be the year that the square dance becomes the National Folk Dance of the U.S.A. The Senate passed Resolution #59; the House Bill, HJR #151, needs 218 Congressmen to co-sponsor it. Frank and Helen Cavanaugh, LEGACY Chairmen for the National Folk Dance, sent a news release for which there was no longer room in this issue, telling of the Holisers' trip to Washington (already described in December ASD, p. 57) and adding a quote from Senator Baker of Tennessee, which we as ex-New Englanders enjoyed: "My research indicates square dancing in this country has its roots in neither Tennessee nor West Virginia, but in New England. Therefore I say to my friend the Minority Leader from West Virginia, if he'll do the fiddlin', I'll do the callin' and perhaps we can persuade

CO-EDITORIAL



our friends from New England to do the dancin' "

HJR #151 needs 218 co-sponsors before February, 1982. Write to your representative NOW. The national acceptance and publicity when this passes will make a great impact on square dancing in 1982 and in the future.

A year's beginning means we are nearing the peak of the square dance season, which operates more on the "school" year than the calendar one. Approaching now is the spring festival season and the biggest festival of all, the 31st National Convention. Before that, Callerlab will meet in April in Reno and deliberate issues that affect the whole activity.

The passage in the Senate of "half" the goal shows that the voices of individuals and groups of square dancers do make a difference. Speak up in 1982! Let Callerlab, the National Executive Committee, and your own associations and clubs know how you feel, what you like, what you think would make square dancing better for all. Let this be the year YOU make a difference!

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BY-LINE

Every special feature in this January issue will suggest a possible New Year's Resolution. Start with the New Year's recipe on page 13; consider **Claude and Polly Potter's** suggestions for retirement projects and **Mac McCausland's** "moral" about supporting club plans. Round dancers might consider the Limited Basics program discussed on page 19. "Line-Light" profiles an example to follow in highlighting the contributions of **Bud and Betty Wolf** to Pen-Del area dancing. **Bev Warner's** article may suggest a resolution in reverse. Don't read about that delicious food if you've just started a new year diet.

Even the center spread could suggest a resolve to register for the best event in 1982—The National Convention in Detroit. Do it now!

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January 22 & 23, 1982

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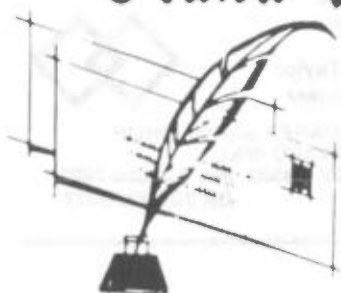


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The following was received too late to publish before Christmas:

Gwen and Gordon Nuttall, Editors of *Cathedral Chimes*, Art and Blanche Shepherd and all dancers of the Cathedral Squares of Christchurch, N.Z. would like to take this opportunity of wishing all dancers a very warm and friendly fellowship along with...New Year Greetings for 1982. Through the pages of your magazine we feel we have come to know our overseas dancers as friends and hope some day to have the pleasure of meeting more of you. If you are ever in our area, please let us know in order that we can arrange to take you to a dance. Please write to us previously if at all possible or phone us on arrival.

*Gwen & Gordon Nuttall
236 Knowles St.
Christchurch 5, N.Z.*

I wish to express my thanks for printing my presentation on communication for the national convention at Seattle in the November, 1981, issue of your magazine. I do wish we had generated a more lively discussion on this subject at the national to give us a better insight as to the feelings of others on this subject of upward communication to the caller. Personally, I feel quite strongly about this matter as a problem that needs consideration. However, if anything is to be done, it needs the support of others. Publishing this presentation in your magazine is one way of sowing the seed in someone else's mind with the hope it will germinate and grow into something greater than I, alone, have to offer.

To further more thought on this problem I did send copies of the presenta-

tion to the executive secretaries of Callerlab and LEGACY.

*Jack Maurin
Fergus Falls, Minnesota*

...I agree wholeheartedly with the two contributors of "Straight Talk" in the October issue and I believe about 90% of all dancers feel the same. We are so tired of workshop, workshop; why can't we just dance and have fun with a new movement thrown in once in a while but for heaven's sake, not every dance?

The Colorado State Festival next year will be held on the Adams State College Campus in Alamosa where all the buildings have wood floors and there is no limit to the space available. The dates are June 11 and 12 and it will be hosted by the San Luis Valley Square Dance Council.

*Lula Maddock
Colorado Springs, Colorado*



CORRECTION

In the November issue of ASD, the Scope ad included two mis-typed record names. The correct records are Big Mac 032, It's Gotta Be That Way, and Big Mac 035, Prisoner of Hope.

The November Hi-Hat ad listed HH-642, Rocking Chair as Two Couple A-1 by Ernie Kinney. The correct listing should have read A-2.

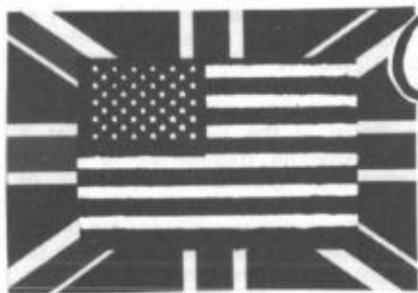
TAX TIP

For Federal Income Tax purposes, beginning in 1982 and for future years, you can take the cost of all currently purchased calling equipment, records and other depreciable assets as a tax deduction in the year you purchase them; so long as your total tax deduction for these items is no more than:

1982 and 1983	\$ 5,000.00
1984 and 1985	7,500.00
1986 and future years	10,000.00

If you take the above deduction, no investment credit is allowed on these items.

*Allen Finkenaur
Trumbull, Connecticut*



Mandering with Stan

CONTINUED FROM LAST MONTH

East Anglia Federation, St. Ives— The Honeys took me to St. Ives (past the "Seven Wives" pub, mates; you've chanted the limerick) where there appeared a "Fed" spread of over 20 sets. I got greeted like Prince Charles. There were banners, toy animal "mascots" on the stage, a huge welcome sign, friendly dancers, and bottomless cups of tea and "sweets." George Burkett spun the rounds in that ultra-modern St. Ivo Centre. Fred Clayton set the sound. Sam Webb (pres.) "set the stage," and I set the pace. Dave White was there, editor/publisher of *Let's Square Dance*, the UK magazine. After the dance Fred & Jean Clayton (caller and presidents of BAASDC) served tea in their home, and Mike and Margaret North marched me off to March, where I was hosted (several nights) by old friends Malcolm & Evelyn Davis.



A little ride to Wishbech (say— "Wisbeech") was next on the venue, where those beautiful Georgian homes all in a row are reflected in the river. The river itself leads 20 miles to the sea, across the fens (marshy bogs of the area), and accommodates ocean-going vessels, making Wisbech an unusual inland port. Blimey, mates, you can see a large barge a-charge thru the marsh (almost) at high tide, and vow you'll swear off the spirits!



American Squaredance, January 1982

Picture me at the Davis home, sitting down to a dinner of tender baked beef and Yorkshire pudding smothered in gravy, spuds, Brussels sprouts, tossed salad and salad sauce (dressing), variety vegetables, tea and upside-down fruit pudding (cake). Hmmm. See why I travel?

Some things are a bit different in England. This is a little poem I call "Li'l Loo-loo, Semi-detached":

Str-eye-nge convenience, the li'l loo,
Bri'ish bah-throom, cut in two;
Hah'f fer washin', bathing too,
Hah'f fer wha'e'er else ye fain'd do!

Lakenheath AFB, East Anglia—

Malcolm had set up a callers clinic on Sunday afternoon in the Air Force Base high school (plus a dance that evening) hardly a rugby-ball-kick from Mildenhall AFB where I was to call another dance a few days later. Cindy & Kelly Thomas arranged the location. Between the clinic and the dance there was just time for a Davis-spring (as the grouse flies) over to the home of Pat & Bruce Altenhof for a snack, a change and a shave. A dozen callers/leaders attended, including Fred Clayton, Colin Carter, Bob Farnell, Ted Ivin, John Page, Len Payne, Skip Pearson, Ken Solley, Maurice Teeboon, Dave White, Kelly Thomas, Joe De'ath, Malcolm Davis, and Bryan Stammers (leader).



Acton, West London— Foot & Fiddles fixed a fine fiddle-de-do in the extreme

western suburb of the UK hub city, after caller John Smith (Yes, that's his real name.) had come all the way to March to fetch me. Hilda, John, and all the committee did the "do" delightfully. The ever-present ticket raffle (all dances had them set up) netted me a thermos (indirectly from John) and other souvenirs came my way at this and most all the other dances. Thanks to "Bernie" (name badges in England only carry their first names) and all the others. John and I had gone bridge-hunting that afternoon (more fun than grouse-hunting) and found a couple of "smashing" ones. We also looked at the "tithe barn" (huge depository for a tenth of each peasant farmer's produce for the church in the early days).

Next day John drove me all the way around London, practically to the eastern shores of the isle, where we were met at a pub by full-time caller Len Janaway. ("Rub-a-dub-dub, that's three in a pub."— Co-ed.)



Basildon on London's east side— The Clayhill "1 in 8's" club (so named because of three factors: the location, the designation of a hill's grade, and the importance of each person to the eight in a set) has a decorating committee that can make a gym look like a royal palace in no time, flat. Again I was treated to A-1 British hospitality at the home of Len and Dorothy, who "steaked" me out. The club is "1 in 8" but I rate them "1 in 100." Next day we vanned northward (past an ancient church with a genuine monk's ghost hanging about) through the rain to meet Malcolm at another pub. (Looks as if you did as many "pubs" as dances— Co-ed.)



Mildenhall AFB in E. Anglia— Now it was back to good old March to prepare

for my final dance (say "dah-nce") at Malcolm's/Evelyn's (say E-evelyn's) home and to enjoy their splendid hospitality once more. For dinner we were invited to the elegant Officers Dining Room at the Base, where Pat & Bruce Altenhof treated us to a real beefeaters special. A mixture of American and British dancers at the Buttons & Bows dance reminded me that it was almost time to take the airways for western shores. One more day in March, then one in London, and it would be "all she wrote."

A word about that Fens area, which is really "Little Netherlands," with high dikes and deep irrigation ditches, to make those lowlands irrigatable instead of navigatable. Like Don Quixote, I went



"chasing windmills" one day. They're plentiful. March is the only place where you can dance in December, January, and March all on the same night (and even get a badge for it). That's on New Year's Eve, of course.

London— Malcolm put me on a fast train (125 MPH) to London from Peterborough. But before I left, we went bridge-hunting and saw a real prize in the little town of Crowland— the Trinity Bridge, so named because it is a triple-junction Romanesque stone structure set in the center of the town that spans no river, and leads to Infinity in three directions. Its wooden predecessor was first recorded in a document dated "943 AD." How's that for "old"? We visited an old Abbey there, too.

In London Ted Ivins met me at King's Cross station and took me on a quick tour (Regents Park, Hemstead-Heath, Highgate Bridge, Alexandra Palace, Spaniard's Lane, etc.) before he and Sheila took me under their wings north of the city in Enfield for the night. We visited the Circle & Swing club nearby, where Terry Chapman called, just to



have a final blast. It was a good one. Another young caller, Jim Dormer, shared one tip with Terry, and they insisted I have a "go of it" also.

The time had come for this persistent traveler to "fold his tent and mount his camel" to gallop home, as it were. (All callers get *recalled* sooner or later— Co-ed.) Home and *homely* pursuits beckoned. So I said farewell to Ted & Sheila at the "tube" and shot underground on the Picadilly Line, straight to Heathrow. There were 32 stops on the hour-long trip, and one train transfer. We popped under a lot of property in very-proper-London-proper, I'd say, indeed.

So, two weeks to the day after starting the UK trip, I boarded the B.A. bohemoth for Chicago and home, with a bit of a lump in my throat, thinking about the beautiful British friends, the 120-plus square dance clubs now dancing in the Isles, the dark woods, deep green fields, quiet villages, ancient castles, and country houses that whisper their stories of kings and wars and the colorful heritage that is Britain!

If you've wandered with me on my O.K.— UK trek these last two issues, you've noticed a few personal observations peeking through the veritable verbiage now and then. I was privileged to see more of the country, more of the warm, friendly people this time than in two previous "jolly ol'—" jaunts, and some general "recap" thoughts may be in order:

- Contrary to what you may think, accommodations and food are *not* expensive. Only gas is dear. I ate many lunches at the popular pop-in pubs, and paid average prices.
- Square dancing is "booming" all over. 120 registered clubs; 60 or 80 callers; lots more on the fringe.
- Dancing is smooth and precise. Very few flashy flourishes, gypsy gyrations, and sloppy slapping that too often typify today's dancing in the States. Long may they stay stylish!

● The average square dancer in England is vague rather than knowledgeable about the fact that square dancing had its early roots in England, and prefers to emphasize that he is an *American* square dancer, as opposed to an English *folk* dancer. Folk dancing is still the more popular form, and is especially taught in the schools.

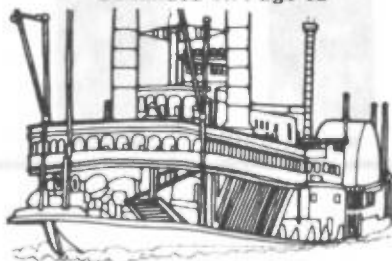


Wyoming, Michigan— Soon after the England trip, I got back into my USA travel "harness" and switched my bucking Malibu toward Grand Forks, about a four-hour drive westward across the southern tier of the motor state to call in Wyoming. (No, not *big* Wyoming, Ezekiel, *little* Wyoming!) Neither I nor my equipment felt up to par that night. Both man and machine had rusty, clogged *chords*. But Roger Nichols came to my rescue, affording a cord according to my needs, and things went pretty well. Nice crowd at the annual subscription dance with the Swinging Silhouettes, and I'll be *casting a shadow* their way next year.

Gulfport, Mississippi— New Orleans was the destination for this mid-October double-dated weekend, and I loaded my frame on a plane for the jazz city, where I rented a lucky Lynx at fifteen bucks a day for a northward trek over the Ponchettrain, slid into Slidell, and puffed on to Gulfport. The Star Twirlers in that Herbert Wilson hall make a fellow feel as frisky as a jolly Dolly "yellow rock." Thanks to a beaut of a bunch in the land of the limp shrimp. L.M. & Voncille Hicks rounded the program.

Slidell, Louisiana— Back I tracked to Slidell (All three cities are only an hour apart— Slidell, Gulfport and New Orleans.) to call for the Tammany Twirlers in the beautiful City Auditorium downtown. George and Dot Perkins offered to host me and feted me with a festive home-cooked dinner. The visit to Mike & Delores Litzenger's new S/D

Continued on Page 82



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Recipe For A Happy New Year

From *Cathedral Chimes*,
New Zealand

Take 12 fine full grown months. See that these are thoroughly clean and free from all old memories of bitterness, rancour, hate and jealousy; cleanse them completely from every clinging spite; pick off all specks of pettiness and bitterness, in short, see that these months are freed from all of the past, have them as fresh and clean as when they came from the great storehouse of time.

Cut these months into 28, 30 or 31 equal parts. This batch will keep for just one year. Do not attempt to make up the whole batch at one time, (so many persons spoil the whole lot in this way) but prepare one day at a time as follows:

Into each day put 12 parts of faith, 11 of patience, 10 of courage, 9 of work, (some people omit this ingredient and so spoil the flavour of the rest) 8 parts of hope, 7 of fidelity, 6 of liberality, 5 of kindness, 4 of rest, (leaving this out is like leaving the oil out of a salad— don't do it) 3 of prayer, 2 of meditation, and 1 well selected resolution. If you have no conscientious scruples, put in a teaspoonful of good spirits, a dash of fun, a pinch of folly, a sparkling of play and a heaping cupful of good humour.

Pour into the whole, love, and mix with vim. Cook thoroughly in a fervent heat; garnish with a few smiles and a sprig of joy, then serve with quietness, unselfishness, cheerfulness and a happy new year is a certainty.

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January 8,9	January Jamboree, Florida; Cal & Darryl McMillan
January 10	Jacksonville, Florida; Cal & Dick Barker
January 11	Micco, Florida; Cal & Dale McClary
January 12	Vidalia, Georgia; Cal & Ronnie Still
January 13	Parrott, Georgia; Cal & Billy Powell
January 22	Caller Association Festival, Storm Lake, Iowa
January 25	Seward, Nebraska; Cal & Roy Williams
February 5,6	Winter Square Dance Jubilee, Phoenix, Arizona
February 13	Golden Circle 8 Festival, Jackson, Tennessee
February 24	Fremont, Nebraska; Cal & Harold Bausch
February 26,27	Weekend, Carrington, North Dakota; Cal & Norm Cross
March 6	Festival, Lufkin, Texas; Cal & Loyd Phillips
March 7	Special Callers Seminar, Beaumont, Texas
March 21	Show Your Colors Ball, Wakefield, Massachusetts
March 28	Special Dance, Southern California Callers Assoc., LaMirada, California
April 16, 17	Weekend, Myrtle Beach, South Carolina; Cal, Tony Oxendine & Pat Barbour
April 24	South Central Square Dancers & Callers Festival, Wichita, Kansas
April 29	Columbus, Ohio; Cal & Dave Stuthard
April 30	Washington Court House, Ohio; Cal & Curly Roe
May 1	All-Niter, Winchester, Indiana; Cal & guest callers
May 14,15	Cactus Twirlers Festival, Del Rio, Texas
May 24	San Antonio, Texas; Cal & Les Hughes
May 28,29	4th Annual Arkie Star Memorial Weekend, Arkadelphia, Ark.; Cal & Lee McCormack
June	Cal will be on tour in Michigan, Ohio, Indiana and Illinois
June 21	Trail Dance, Western Springs, Illinois; Cal & Bob Poyner
June 22	Trail Dance, Hillsdale, Michigan
June 23	Trail End Dance, Detroit, Michigan; Cal, Red Boot Record Staff
June 24	National Square Dance Convention, Detroit, Michigan
July 9,10	11th Annual Seaside Squares Jamboree, Pensacola, Florida
July 23,24	12th Annual Jekyll Fun Fest, Jekyll Island, Georgia; Cal & Dick Barker
August 13,14	2nd Annual Festival 82, Glassboro, NJ; Cal, Ralph Trout, Don Hanhurst & Tom Miller
September 20	+ 1 & + 2 Dance, Greenville, South Carolina; Cal & Gene Spence
September 21	Sumter, South Carolina; Cal & Tony Oxendine
September 24,25,	Annual Jamestown Camporee, Jamestown, Virginia
Sept. 26-Oct. 2	S/ D Week, Dillard, GA; Cal, Jerry & Becky Cope, Dave & Shirley Fleck
October 10	7th Annual Do Si Do Festival, Harrisburg, Illinois
November 6	Barron River Autumn Jamboree, Bowling Green, Kentucky
November 14	8th Annual Golden Rocket, Columbus, Ohio; Cal & Chuck Marlow
November 19,20	Fontana Fall Fiesta, Fontana Village, N C; Cal, Stan Burdick & Tex Brownlee

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July 12-16	Cal Golden, Hot Springs, Arkansas
July 18-23	Cal & Dick Barker, Jekyll Island, Georgia
August 15-20	Cal & Ralph Trout, Vineland, New Jersey
October 18-22	Cal & Stan Burdick, Hot Springs, Arkansas
<i>Cal will also be on the staff of three other callers colleges:</i>	
April 1,2,3	The Caller Coach School, Reno, Nevada
August 1-6	Clementsport, Nova Scotia, Canada
November 15-20	Fontana Dam, North Carolina

CALLERS SEMINARS:

January 16,17	Texas State Callers Association, Houston, Texas
January 23,24	Siouxland Callers Association, Aurelia, Iowa
February 7	Central Arizona Callers Association, Phoenix, Arizona
February 14	Memphis Callers Workshop, Memphis, Tennessee
March 7	Callers Seminar, Beaumont, Texas
March 28	Southern California Callers Association, La Mirada, California
September 3,4,5	Michigan State Square Dance Leaders, Midland, Michigan
October 30, 31	Rainier Teacher & Callers Association, Tacoma, Washington

INTRODUCING "G & W RECORDS"

Cal Golden of Gold Star Records and Don Williamson of Red Boot Record Co. have merged their experience and knowledge to form a new record company, "G & W Records" for the purpose of recording callers who wish to make a record. These callers have been signed up to record on the G & W label:

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Ralph Trout, Millville, New Jersey	Dave Stuthard, Columbus, Ohio
Chuck Marlow, Columbus, Ohio	Wayne Erickson, Page, North Dakota
Jim Mustain, Denver, Colorado	Marty Vanworl, Hampden Highland, Maine

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GS 711	Driftwood
GS 712	God Bless America (Cal's Gold Record Award)
GS 714	Your Cheatin' Heart
GS 715	America The Beautiful
GS 716	Summer Sounds (new release)

FLIPSIDES CALLED BY CAL GOLDEN

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TB219 TEXAS TEA— Art
TB220 WHEN THE CALLER PACKS HIS CASE— Mike Seastrom
TB221—I'LL FLY AWAY— Bob B.

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If anyone is having trouble obtaining Thunderbird Records, please contact the company.

A NEW CHALLENGE

For the Retirement Years



**by Claude & Polly Potter
Denver, Colorado**

It would be difficult to establish a rigid formula of challenge for everyone. Not everything is for everyone. In the following paragraphs, we will attempt to present some ideas which we hope may be helpful to some. Through experience and observation we have found that there are many good channels for square dancers after retirement.

No finer hobby or recreation can be pursued, in which both husbands and wives can participate to the degree that they wish. They may be involved eight nights a week. They can just dance, or they can be involved in the organizational machinery. There is a great need for administrative involvement. There is always a need for their services, great or small, if they care to become involved.

A retiree would have plenty of time to research and develop a program for a national panel.

Perhaps you were an organizer in your life's work and miss it somewhat. Don't look back; look forward and plunge into organizing worthwhile operations for square dancing. This time your business partner will be your spouse, and you will both derive many hours of pleasure and satisfaction from this very constructive project.

Local areas and large areas need square dance recreation. Retirees have the time and contacts to organize a square dance recreation area. More areas of this type would appeal to older people who do not or cannot drive long

distances to attend the seasonal areas, especially with the responsibility of pulling an RV.

As you square danced down through the years, did you think you'd like to be a caller, but just never did have time to attend callers' school and pursue the rigid schedule and demands put on a caller. You're retired now. Why not give it a shot? It might be one of the most interesting things you've ever done.

This brings us to, "How retired people can help spread the good news about square dancing." Spread the good word at your social gatherings and clubs: the Elks, bridge club, other social functions, and yes, even to your friends at church. Join one of the retirement clubs such as AARP or AIM. Membership in these affords privileges in discount rates on hotel and motel rooms, plane fares, bus fares and rental of cars. Pick up brochures advertising square dancing as you travel and talk to people along the way. Your enthusiasm and happiness will be catching. Conversations will center around your favorite activity and you will have an excellent source of spreading the good news about square dancing.

We feel that one of the finest testimonials for square dancing is the very beautiful and proper square dance dress. Heads turn and interest increases when people see you dressed in square dance attire. Badges create interest also.

As you travel, your dancing expertise will increase as you learn the different styles of dancing in the different parts of the country, opening up more channels to spread the good news. Of course, you can always take advantage of all the conventional methods, such as news media (all levels), local newspapers, TV statio and radios.

Keep a source of information available to people who are curious and have people who are well-informed about square dancing man these sources. Take full advantage of activity and bulletin boards to advertise coming

events. Letters and flyers are good ways to spread the word. One night stands draw interest. People who get a taste of the fun will wish to pursue it further.

One resort recreation area held a shopping center dance and the merchants offered door prizes. Forty squares came out to participate and a very large crowd of spectators gathered to observe. A super way to spread the news!

In resort areas, if you wear your square dance badge into the bank to get a check cashed, no other identification is required. This is good news for the square dancer, as well as making new contacts and spreading more good news about square dancing.

Never hesitate to tell non-square dancers of all the advantages that go along with square dancing, such as all the new acquaintances and friends one makes, the economical aspect, the healthiness of mind and body one gets, the psychological and physical advantages. We have seen extremely shy people begin to release their inner selves and grow and do things they did not think they were capable of doing. The confidence people gain! Especially

callers! If this is not all good news, then what is? Explain that square dancing does not attract people who imbibe alcoholic beverages and that you can spend a fun evening in vigorous exercise. This is very good news!

We hope we haven't given the impression that we covered every possible aspect of square dancing as a retirement hobby and of spreading the good news of square dancing, but we have condensed ideas from several well-qualified people on these subjects. We have opened the door for future thinking about this topic.

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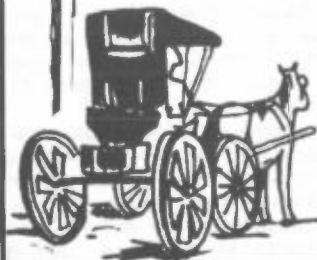
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in July



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For Info: Barbara Harrelson
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HOW ABOUT A LIMITED BASICS ROUND DANCE PROGRAM?

From Montana

Square & Round Dance News



Among square dance clubs nationwide, we'll all agree that the average round dance participation is not what it might be, although there are exceptions, notably in the Pacific Northwest. Now, it is very easy to put the blame for this situation on the caller, and to say that a caller does not get good round dance participation because he or she is incompetent as a round dance teacher, or doesn't like rounds and therefore doesn't teach them.

This may be true, but we don't believe the average caller is a nincompoop who can't learn rounds or learn to teach them. We suggest that there are two other important factors to consider.

One is the extreme time pressure in a class to get dancers to mainstream level or to one of the plus levels in as short a time as possible. Every conscientious caller feels this pressure and is reluctant to load anything additional on his dancers unless he is convinced it is really worth doing.

Which brings us to point two. All too often when a caller does take the time out of the square dance program to teach a new round, which may well contain some basics his dancers haven't had, it lasts only a couple of months, to be supplanted by another round which uses not those basics, but others which must be taught. No caller with good professional judgment would consider teaching several new basics in order to do a singing call, no matter how popular it is. You can't blame him for not teaching a new round for the same reasons, even if it is a "Round of the Month." Many callers have "solved" the problem by concentrating on square dancing and programming no rounds at all. We feel strongly that round dancing is part of the square dance activity, and that without it the dancers miss part of

the enjoyment that they could have had.

After a lot of hard work and joint effort, square dance programs have been developed for almost any taste, from once-a-month dancers to high frequency dancers. We now have, with the new Basic and Extended Callerlab lists, a limited basics program that can be taught in less than six months and enjoyed thereafter unless dancers want to move on. What if there were a *limited basics round dance program*, that could be taught along with the LTD square dance program? It seems to us that such a program could gain wide acceptance, if it met the following criteria:

1. *A Limited Number of Rounds.* Probably no more than six rounds, selected carefully and recommended for teaching nationwide. We think more callers would be willing to take the time to learn and teach a round if they knew that it would be danced nationally for a couple of years, than if it were likely to be soon forgotten. Dancers, too, would be more interested in learning a new round if (A) they knew that it was being taught in other areas, and (B) they knew that they would have a chance to dance it after they learned it.

2. *A Limited Number of Basics.* Select only certain basics— *forward, right turning, box, vine, etc.*— and then *accept no round in this program that contains any basic not listed.* This would spare dancers from having to struggle with *pivots or twisty vines* at this stage of their development.

3. *A Limited Number of Positions.* Open, closed, semi-closed, butterfly. No wrap, no escort, no modified anything.

4. *Dance Routines Choreographed For Easy, Comfortable Execution.* To a newer dancer, a *vine* is more comfortable in butterfly than in closed position. No "cute" or "different" combinations,

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RH604 IT DON'T GET BETTER THAN THIS, Darryl & Tony
RH702 BEAUTIFUL YOU by Keith Rippeto

just standard flowing routines that fit the music and are not only comfortable to dance, but easy to cue. In short, dances that can be learned at a square dance class without having to go to a round dance basics class.

5. *Records and Complete Dance Instructions Available Everywhere.* Needless to say, quality recordings of good music already do exist. Existing dances could be chosen or new routines written, to include perhaps one record from each of several established square and round dance labels. Instructions should be complete; perhaps only one dance per record, with teaching suggestions and cues on the flip side. No pop labels that could be discontinued at any time.

6. *Program At Least Some of These Rounds at Every Square Dance* which is not specifically advertised as a workshop of square dancing only. Dancers who know even some of them would have a chance to get on the floor for at least part of the round dance program, and it wouldn't hurt experienced round dancers to do a couple of easy rounds a night.

We are not suggesting that round dancing be restricted in any way. But it

couldn't hurt, and might well help round dancing if *everyone learned the same basics and the same dances* before going on to more intricate and difficult routines.

We are very aware that such a program presents problems. But we will never make any progress by wringing our hands, or by pointing the finger of blame at somebody else, while we do nothing that might be constructive. Maybe it's impossible to devise a program that will be accepted nationally, but at least let's be able to say that we got together and tried.

There must be a way to prevent square and round dancing from becoming two separate activities, which are shared in common by only some of the dancers. We can not escape the feeling that the dancers are missing out on something at a National Convention at which some dancers never square dance and other dancers never round dance.

Round dance leaders, the ball is in your court. You have the knowledge and expertise to do what needs to be done. Give us working callers something better to work with than we now have, and we just may give you a pleasant surprise.



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St. Albans VT 05478



Mike Trombly

TNT162 SCOTT'S HOEDOWN, Patter by Al Brundage
TNT163 SWEET SUGAR, RD by Dave Fleck
TNT164 WEDDING BELLS by Al Brundage
TNT165 TAMARAN by Steve Brissette
TNT166 THE MORE I SEE YOU, by Lee Kopman
TNT167 GAL IN CALICO, by Mike Trombly
TNT168 YOU'RE THE ONE, Round by Bill Hopkins
TNT169 I'D LIKE TO DANCE by Garland Kling
TNT170 THIS OLD WORLD, by Bob Van Antwerp
TNT171 NOTHING WITHOUT YOU, R/D by Vernon Parker
TNT172 MENTION MY NAME IN SEATTLE, By Gene Trimmer
TNT173 STALLION GREY (Patter) by Mike Trombly
TNT174 LITTLE BIT OF COUNTRY, R/D by Dave Fleck
TNT175 WROTE ME A LETTER, by Hank Henke
TNT176 WALK RIGHT BACK '81, R/D by Ted May
TNT177 STRAWBERRY BLONDE by Wynne Mahler
TNT178 JUANITA JONES by Mike Trombly

All Rounds Available -
None Out of Print



Dave & Shirley Fleck
Al Brundage Gene Trimmer



DETROIT'S CUISINE

by Bev Warner
Saginaw, Michigan

Besides square dancing, dancers best like to eat. While in Detroit, Chuck and I checked out some of the eating spots. Eating is Chuck's favorite thing, next to calling. We found everything from formal dining to brown-bagging. Detroit's cuisine begins with its variety of peoples.

We had heard and read that Greektown was the sort of place where people drifted at 3 A.M. and found shops still selling candles. One could sit in a coffeehouse and talk, or pick up Greek bread and baklava at a bakery. And a lucky person might see dancing in the street or buy lucky beads from a peddler.

Chuck's tastes are different from my curiosity about strange foods. I knew if I said, "Let's go to Greektown and try their marinated octopus," I wouldn't get out of the campground. So, tactfully, I tried this approach, "Say, why don't we take in the sights of Greektown? I understand they have some lovely restaurants and "exotic" dancing girls." Guess who enjoyed the Greek lobster, marinated octopus, shish-kabob, stuffed grape leaves, nut cakes, honey puffs at the Old Parthenon Restaurant at 579 Monroe Street? Those lucky beads really work!

Now that I had a system working for me, I thought surely I wouldn't have problems getting into some of the other fine restaurants. Just to be on the safe side rather than rush the broiled shark at Galligan's, I settled for his favorite—roast beef. Carl's Chop House, 3020 Grand River, has roast beef that makes you think you are in heaven, and the prices are reasonable.

Since Chuck is of German heritage, the Brauhaus, 1977 E. Woodbridge, was my next spot to try. There were great lumps of spaetzle, pork hocks, potato dumplings, sauerkraut and jager schnitzel. There could be no thin Germans after that meal.

Next, I appealed to Chuck's wallet. The Colonade Cafeteria, First Federal Building, Woodward at Michigan, had a fine blend of quality, variety and economy. No dinners, no credit cards and very inexpensive. Then try the Money Tree, 333 W. Fort St., for sinfully expensive desserts.

Should I or shouldn't I try the superb French cuisine I had heard so much

about? There is Aliettes—very French, very popular, a tiny bistro where veal and duck are favorites, prices moderate, and reservations must be made 2-4 weeks ahead. We weren't going to be in Detroit that long. How about the La Marmite at 401 E. Larned, a very romantic, snug, cave-type cellar, or the La Fontaine at the Detroit Plaza Hotel in the Renaissance Center. Expense account French, the Detroit Plaza's toniest restaurant? Clothing proved to be the problem here. We had not brought our high-fashion metallic apparel.

A car buff friend of ours said to be sure to take in Jim's Garage, 300 W. Larned, right across from Cobo Hall. Early automobile memorabilia and car gizmos everywhere. The French-friend ice cream on the American-continental menu intrigued us.

The weather was so nice, we picked up a brown-bag lunch for \$2.95 at Hudson's which consisted of a salad, half a sandwich, health drink and fruit. We went to Hart Plaza and watched the Dodge Fountain and freighters on the river. Had the weather been bad, we could have gone Down Under Hart Plaza. A smart restaurant is literally down under Hart Plaza, with chewy garlic bread sticks served hot and buttery, and a seafood-influenced menu.

We know of no one who can pass up a sidewalk cafe. Especially people watchers. As we approached LeCafe, Hotel Pontchartrain on Washington Blvd., there must have been a bevy of beauties staying at the "Pontch." While lunching on chilled gazpacho and salmon stuffed tomatoes, the beauties kept coming and going, along with some of Detroit's most colorful characters, bag ladies, strolling musicians and street corner orators. I'll bet Chuck never knew what he ate for lunch that day.

The time had come to head back home and we hadn't tried the ribs at Brothers Bar-B-Q on Jefferson, the shrimp curry at Himalaya in Windsor, Ontario, the house bouillabaisse at the Old Fish Market, also in Windsor, and especially the chocolate truffles. Let's see. If I work this right, maybe I can get Chuck to take me back to Detroit for my birthday. I can't wait all that time until next June for the convention!

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LEGACY

PRELIMINARY SURVEY RESULTS

In addition to the 1564 dancer survey forms turned in so far by LEGACY members, we have received 1395 forms completed by persons attending the National Convention in Seattle. A preliminary compilation and analysis revealed some very close correlations and significant trends. We feel it is important to put some of the information out without further delay. So strong are some points that an individual with extensive education and experience in statistics was asked to review our data and make a comment regarding its validity. His comment was that "it is probably very reliable."

As in 1980, we asked the dancers to rate 14 specific points on a +5 to -5 scale. In addition, this year we asked them to check any two of twelve possible changes they would like to see in the activity. The forms distributed at the Con-

vention also asked for information concerning their level and frequency of dancing.

In the chart below you'll see that the overall rating for the activity dropped from 1980 ratings about .5 in the LEGACY-administered survey (local clubs, typically) and about .7 for the convention data. We feel the convention average is lower because many of the forms were used as convention gripe sheets. When reviewing the data, look for values that changed significantly more or less than the average change (.5). Use the convention data only for correlation. For example, cost changed from 2.79 (above the average response of 2.43) in 1980 to 1.68 (below the average response) in 1981 with the convention data showing a high degree of correlation (1.39) or about .2 less than the LEGACY-administered survey.

ATTITUDES

	1980	1981	1981	Convention
Number	2077	1564	1395	
Average Response	2.43	1.97	1.75	Pronounced decline
Exercise	3.8	3.27	3.07	
Cost	2.79	1.68	1.39	Largest change
Learn new things	3.19	2.39	2.09	Down significantly
Doing w/friends	4.21	3.76	3.5	
Club leadership	.62	.54	.35	
Challenge	2.51	1.71	1.66	Down significantly
New acquaintances	3.91	3.45	3.18	
Pleasure	4.51	4.43	4.2	Holding good
Mixers	1.23	.58	.25	
Getting out	2.92	2.24	1.98	
Round Dancing	1.45	1.3	1.09	
Clothes	1.71	1.31	1.25	
Contras	-.55	-.4	-.63	
Club activities	1.7	1.35	1.16	
Overall Response	2.43	1.97	1.75	

In the "desired changes" section, by far the largest demand was for increased emphasis on square dance etiquette with "Callers sticking to the announced level of dance" and "fewer new

figures" second and third respectively. Again, note the close correlation between the two data sources. It is difficult to rationalize away the validity of this data.

CHANGES DESIRED

More figures
Fewer figures
More emphasis on levels
Less emphasis on levels
Caller club
Dancer club
More lessons
More emphasis on etiquette
Less emphasis on etiquette
Announced level
Floor level

LEGACY '81	Convention '81
9.4%	6.6%
26.3 (#3)	24.6 (#3)
18.0 (#6)	18.5 (#4)
10	11.2
6.4	3.6
7.2	7.2
2.5	2.4
36.2 (#1)	38.1 (#1)
1.3	1.2
27.7 (#2)	32.3 (#2)
22 (#4)	18.3 (#5)

It will be mid-winter before all the LEGACY survey data can be completely compiled and analyzed. A publicity release will be made at that time.

People completing the survey were much more articulate this year. We have extracted and typed about 70 pages of comments so far (about 15 referring to the Convention) and there are more waiting to be transcribed. We would like to make the comments available to all who are interested. They are very revealing and, for the most part, well thought out. There are some very strong trends that really need attention. If you would

like copies, *please* let us know. We'll work out the best way to get them printed or copied and let you know how much financial help, if any, is needed.

Convention Cross Section Of Dancers

- ** 53% dance between 2 and 6 times per month
- ** 17% dance 4 times per month
- ** 11% dance 6 times per month
- ** 9% dance 8 times per month
- ** 7% dance 10 times per month
- ** 7% dance 12 times per month

LEGACY Administered Dancers

47% danced between zero and 6 years.

16% danced between 7 and 10 years.

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C.O. Guest

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Flip/Inst. by John Saunders
- K-1265 FOOTBALL HERO QUADRILLE, Flip/Inst. by C.O. Guest
- K-1264 SQUARE C ROMP/WHUP WHUP
- K-1263 JOHN'S PATTEN, Flip by John Saunders



Guy Poland

NEW SQUARES ON LONGHORN

- LH-1035 LOVE POTION NO. 9, Flip/Inst. by Josh Frank
- LH-1034 IF YOU KNEW SUSIE, Flip/Inst. by Guy Poland



John Saunders

NEW ROUNDS ON BELCO:

- B302 PRIMROSE LANE/TINY BUBBLES
- B301 I'M A BELIEVER/DON'T BE CRUEL



Josh Frank

NEW SQUARES ON CROW RECORDS:

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LINE- LIGHT



ANNUAL GRAND AWARD— BUD & BETTY WOLF

Rewards for personal efforts devoted to square dancing are never sought after and too rarely made in public. However, when a dancing couple have contributed outstanding service over a 25-year period, recognition is long overdue.

Betty and Bud Wolf, of Springfield, Pa., members of the Delaware Valley Federation were recently granted recognition at the Annual Grand Square Award of the Rainbow Strollers club in Reading, Pa.

The activities of this dedicated couple have covered the gamut of square dancing, from refreshment chairman through all club officer positions to their current job of Educational Committee Co-Chairman of the Delaware Valley Federation.

Having served as President of their Y-Knot Club on four different occasions and as Secretary of their Pen-Del District for 12 continuous years, their leadership and dedication qualities have served to inspire other dancers to serve.



Over the years Betty and Bud's involvement has included Registration Committee work on the 26th National Convention held in Atlantic City in 1977, key members of several Educational Seminars and Charity dances, and are currently Publicity Chairman for the 1982 Philadelphia Federation Convention.

Bud, head of his contracting firm, and Betty, mother of eight children, have found time to open their home to several square dance classes and to innumerable seminar sessions.

Probably Betty's most rewarding effort is her service as Associate Editor of their District's publication, FED-Fax.

We salute this deserving couple and wish for them many more years of square dance service.

Newest

Creative Square Dancer Catalog "G"

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Is My Face Red!



by Mac McCausland
From *The Prompter*, California

A recent happening in our club brought into sharp focus a common human failing peculiar to group activities.

In casting about for a fund raiser for the Jerry Lewis Muscular Dystrophy Drive, the idea of an all-night roller skating square dance party was conceived. This was the brain child of our caller, Johnny Robertson, who had envisioned it for quite some time. It was discussed at length by a small faction of the club, and after a while it was presented to the full club for approval, blessings and support.

The idea seemed to have some merit, but practically tended to indicate that at best it was a zany idea that might appeal to the kids, but not many others. The very thought of staying up all night seemed impossible, if not downright idiotic. Most square dancers of my acquaintance are ready for bed after a two or three-hour session of dancing, and to top it off, the great majority of club members had not roller skated in decades. Here we were being asked to believe that somehow we would have loads of fun combining the two activities.

Also, we were being asked to help cook and serve a full breakfast to perhaps hundreds of people at an hour so unspeakable that not even the birds would be chirping. To add to the impossibility, the skating rink did not have cooking facilities! We would have to set up our tables and stoves in the parking

lot, cook the food camp style, and then haul it indoors where it would be served. The proposers of this outrageous plot make it sound as though this were an everyday occurrence in their neighborhoods. Didn't everyone cook outdoors at 4:30 A.M. in a local parking lot? I didn't dare admit that I'd never done it!

All in all the whole concept reeked of ruin and ridicule, and I frankly admit I made almost no effort at all to sell my ten tickets, nor did I, as club president, entreat others to sell theirs. There were relatively few sold. At 11:30 P.M. a few devotees of lost causes began to gather for the last rites.

Something about the music, the spaciousness, the people of the skating rink, or perhaps it was the bright lights, quickly dispelled the clouds of doom and despair. I found myself rushing to get my skates on, completely surrounded by my fellow club members! Soon we were all out on the floor skating as though it were some long lost ecstasy rejoined. Before long our caller called, "Get your gal," and we were squaring up on skates. Square dancing on skates has to be about the funniest activity known to man. The hilarity is indescribable. Doing the *right and left grand* and *weave the ring* wasn't bad, but *up to the middle and back* was a catastrophe on wheels. I have never laughed so hard in my life.

A plywood jail was set up, and one member was asked to be sheriff. The enthusiasm and dedication with which he performed his duties was clear and conclusive evidence that in a past life he must have been a "peace officer" in a wild west border town. As a ruthless upholder of the law, he was indeed ruthless— and the law stated that you donated to the MDA fund or you cooled your heels in the pokeny for three minutes. You could also pay the sheriff "two bits" and he would joyfully jail any friends you designated. At twenty-five cents per arrest, he collected thirty-five dollars— 140 arrests were made by a man on skates who hadn't skated in years.

Breakfast was served around 5 A.M. and it was delicious. After breakfast, the whole place was cleaned up in less than thirty minutes.

The really amazing thing about the whole event was that no one got the least bit sleepy during the whole night;

not until after breakfast did anyone express tiredness. The joy and excitement of the affair kept everyone wide awake. It was one of the most enjoyable nights I've ever experienced.

Which brings us back to the beginning. Most of us wondered how much better things would have been if we had really gotten behind the idea. What had originally promised to be a complete flop had generated almost eight hundred dollars for Jerry's kids and we had hardly moved a muscle. One man, Mike Berry, was almost entirely responsible for the success achieved.

Had we all gotten behind Mike I'm sure we could have at least doubled the revenue. You may be sure that come the next square dance skating party we will all be much more enthusiastic. But that is not really the point. A great many people in any organization go along for the ride while letting someone else do the dirty work. There is even a small faction that will quite often actively work against the common goal. A relatively small nucleus of people seems to have the vision, foresight and vitality to get up and make things go right. The rest of us have the duty to help them.

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Sketchpad Commentary



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Round Dance Teachers from twenty-one states and one Canadian Province attended the fifth annual Roundalab (The International Association of Round Dance Teachers, Inc.) convention in San Antonio, Texas, October 25 thru 27. The theme was "Communication." It permeated throughout the work sessions, spilled over into the breaks, and was very evident in the Educational Clinics.

The Standard Abbreviation and Cue Word lists tentatively adopted at last year's convention were reviewed. Those terms found acceptable were given final approval. Any changes and/or additions to the two lists were adopted for a one year trial period.

The interim supplements to Phase I thru Phase V of Round Dancing were discussed, demonstrated, and given final approval. A Roundalab Classic List of ten easy and fifteen intermediate level dances was approved for 1981-82.

The Education Committee presented a two-part program. Methods of communication and teaching aids were explored in the morning session. The second part was a four hour Voice Clinic conducted by Dr. Arden Hopkin of Texas. Dr. Hopkin's afternoon session was a combination lecture and audience participation through voice and breathing exercises. In the evening Dr. Arden discussed and demonstrated proper enunciation and microphone techniques. Roundalab attendees enthusiastically participated in his voice critique clinic.

Harmon Jorritsma of California was elected Chairman for 1981-82. Elected to the Board of Directors were Ray & Anne Brown (CO), Ted & Barbara May (LA), Charlie & Bettye Procter (TX), and Ty & Ann Rotruck (CO). Continuing on the Board of Directors are Bruce & Roberta Bird (KS), Edith Capon (TN), Irv & Betty Easterday (MD), Betty Jorritsma (CA), Don & Pete Hickman (TX), Charlie & Madeline Lovelace (FL), Bud & Shirley Parrott (OR), Doc & Peg Tirrell (NJ), and Wayne & Norma Wylie (AZ). Charlie Capon was elected Executive Secretary.

The sixth annual meeting of Roundalab will be in Salt Lake City, Utah, October 24 thru 26, 1982.

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CALLERLAB CONFAB

For the quarter beginning January 1, the Quarterly Selection Committee has selected two movements for use during workshops at the Mainstream level. Please note that not all new material and not all groups desire the moves from other than standard positioning. The two moves selected are *hinge* and *flutter* by Ron Schneider and *release the column* by Phil Kozlowski. Definitions and dancing examples appear below.

HINGE AND FLUTTER: Starting formation, ocean wave(s). All dancers do a single hinge, the infacers do a reverse flutterwheel while the outfacers do a right about-face to finish as in a reverse flutterwheel. Ends in facing pairs.

From a common box (Box 1-4):

Do-sa-do to a wave, *hinge* and *flutter*
Pass the ocean, recycle
Left allemande.....

Pass thru, U-turn back, do-sa-do
To a wave, *hinge* and *flutter*
Star thru, California twirl, touch
(To a wave), recycle, left allemande...
Swing thru, *hinge* and *flutter*
Touch a quarter, boys run
Left allemande.....

From a static square:

Heads pass thru around one to a line
Centers touch (to wave), *hinge* & *flutter*
Ends star thru, double pass thru
Lead couples partner trade, pass thru
Trade by, touch (to a wave)
Hinge and *flutter*, pass the ocean
All eight circulate, *hinge* and *flutter*
Sweep a quarter, box the gnat
Right and left grand.....

From a common line (1P2P):

Pass the ocean, *hinge* and *flutter*
Sweep a quarter, square thru $\frac{3}{4}$
Left allemande.....

NOTE: Insure that all dancers are in established wave(s) before calling *hinge* and *flutter* since the movement begins with a single hinge action. There are some All Position Dancing (APD) calls that dance smoothly if your groups are so inclined. Please note, however, that not all groups desire to dance other than from common (normal) boy-girl arrangements. It is not the committee's intention to force APD on any group.

RELEASE THE COLUMN starts from any right- or left-handed column formation. #2 and 4 dancers in each column move forward and slightly left or right to pair up with the dancers in front of them (making a momentary offset two-faced line) and then all finish like a *ferris wheel* to end in *double pass thru* position. (From a common or normal column, *release the column* produces a common or zero *double pass thru* formation.)

From a common line (1P2P):

Right and left thru, touch a quarter
Release the column, centers pass thru
Swing thru, boys run, benthe line (1P2P)
Touch a quarter, *release the column*
Centers pass thru, touch a quarter
Walk and dodge, partner trade
Right and left thru, touch a quarter
Release the column, centers sweep $\frac{1}{4}$
Left allemande.....

(Note: The above achieves a "stir the bucket" effect.) **Continued on Page 75**



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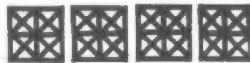
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URDC REPORT



Great preparations and special committees are in the forming stages for another important year in the life of the Universal Round Dance Council.

This organization, through its knowledgeable Board of Directors, is dedicated to the growth and advancement of good round dancing. URDC's yearly conventions are an outlet for many educational programs now being planned and designed. Whatever your level of round dancing is today, it can be better tomorrow if you are looking for the challenge.

George and Mady D'Aloiso are Convention Chaircouple for '82. Registrars for '82 and '83 are Frank and Ruth Lang of Waterville, N.Y. Educational Chairpersons are Hunk & Dot Imke of New Hampshire and Florida. URDC's '82 Convention will be located in Grand Rapids, Michigan, July 22, 23, 24.

To join this fast growing round dance organization presently costs a nominal \$9 per couple (\$11 outside U.S. and Canada). Objectives? Advancement of

round dancing two ways, Quality and Quantity. Education for enjoyment. Dancer and voices can be heard through an informative monthly URDC Newsletter. Write to Herb and Harriet Gerry, 306 SW 13th Ave., Boynton Beach, Florida 33435.



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HEM-LINE

This sketch shows an eight-gored charmer of navy dotted swiss, spiced with white lace sewn on in curves which give an overlapping petal effect. The trim is sewn in an arc starting at the right hand upper edge of one gore and curving into the next gore. Elaine Stacy, who wrote this up for the *Roundup Newsletter* of Nebraska, says her guestimate on lace yardage is 15 yards. The dress is from Ellen Reich's Hilltop Fashion collection. Ellen's show is at 6246 Decatur St., Omaha.



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STRAIGHT TALK

Doli Obee made the following remarks at the Lloyd Shaw Pageant at the 1981 National Convention in Seattle last June:

I'm delighted to represent the Shaw family at this second production of the pageant about Lloyd Shaw. I came to the last Seattle convention with mother when she filled this role. She will be ninety on her birthday this fall and trips are no longer possible for her, but she would have loved to be here with you again.

It is always appropriate to stop and look back so that we understand better who we got to where we are today. I rather doubt we would be here in Seattle having such a fine time, most certainly not in these numbers, had it not been for Lloyd Shaw. He happened to have been the right man in the right place at the right time. He was above everything else a teacher and a communicator. He knew the trick of getting things across. He did it all of his life, with enthusiasm and with great style. He never succeeded at it better than he did with the western square dance. More than any other individual he bridged the gulf between the small western communities where square dancing still flourished and urban America. He gave us back our western folk dance.

He always believed in the folk arts. I think that is why our western form of folk dance came to mean so much to him. No form of human experience goes back farther than does dance; it is a most basic part of mankind. But he used to warn his high school dancers, "Keep it simple; keep it folk; reach for the stars." If you keep it simple, you will dance with your feet and your heart and not with your head; if you keep it folk you will tie it together with all people, all the way back to Adam and Eve; and if you truly reach for the stars you will dance more beautifully than you ever dreamed was possible.

Square dancing has changed considerably in the past 23 years, and I am sure he would watch you with interest

and have a fine time figuring out the reasons for the changes. In a true folk art change comes about naturally and inevitably. But if you have managed to keep it simple and to keep it folk, the changes will be honest and real, and they will last a while. He would warn you about these things. A true folk art is democratic and knows no boundaries of station or of age. He would be particularly anxious about age limitations. He would especially look for good programs for children and would be delighted if he found them.

One of the most important ingredients for dance, and for life, Lloyd Shaw never talked about much. He simply lived it. That is Joy— Joy in everything about us. So for him, let me urge you to dance with Joy. And remember to keep it simple, keep it folk, and always to reach for the stars.



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Encore

by Mef Merrell

Highlights from Past Issues of this Magazine

25 YEARS AGO— January 1957

Bob Merkley, in speaking to an old friend who had dropped out of square dancing because he "couldn't keep up with all that new stuff" but who was missing the friends and good times, gave this advice, "Joe, you have been a sucker! Just because you're afraid of one or two snobs who might use your apparent ineptness to bolster their own papier-mache egos, you give up something you love as much as you loved square dancing. I'll tell you a secret... one of the handiest ideas I ever picked up in square dancing. If you are afraid your dancing is below the level of the floor, simply grab your partner in a hurry and get out there first. Some of the best dancers in the hall will scurry to get in your set, and if you and your taw are good sports they will laugh with you if you get tangled up... You'll never have to dance with snobs if you start your own set. They don't take chances on strangers."

.....

New term: Cast off. The square dance callers in their quest for shorthand in wordage (the more to be able to insert patter perhaps?) have now borrowed this from contra dancing to replace their nine-word phrase: break in the middle and pivot on the ends.

10 YEARS AGO— January 1972

This magazine, known in its early years as American Squares and for the last several years as Square Dance, now combines those traditions in its new name, American Squaredance. There is nothing exclusive in using the word American. Our subscribers all over the world will recognize that TODAY's square dancing is essentially an American product but there are no international limitations.

.....

Need some help in forming New Year's resolutions for square dancing? From Square Notes of SW Ohio, Geneva Parsons discusses some profitable promises we could make, "so raise your right hand and repeat after me:"

I promise... to give a word of praise to beginners.

... to try to be the sweetest smelling person about.

... to wear square dance clothes when I go to a square dance.

... That, when in a square, I will listen to the caller. If I can't be a high-level dancer, I will be a high level listener.

... that I will not be a "dead fish." I will present a firm hand grip.

... that after completing a call, I will glance quickly and "dress the line" or square the square.

... to thank God every day for the friends I've made square dancing.

... to appreciate the fact that we have fine callers in our area.

... to be interested and active in my club.

... that this year, instead of just taking all the joys and pleasures from square dancing, I will give some.

And I promise to enjoy 1972 to the fullest!

.....

From Best Club Trick, Ray Bohn of Kentucky writes that the Rocketeers SD Club has developed a cure for one of square dancing's worst maladies: lost dancers. The club dances every Tuesday night, year 'round. Lessons: 7:00 to 8:00 P.M. One night open house, then sixteen weeks of lessons, next week graduation, and then we start all over again with an open house. The club dances from 8:00 to 10:00 p.m. the same night. The class is allowed to dance one tip with the club after six weeks or so; after three or four weeks more they are allowed another tip

Continued on Page 65



Mike Holt

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Dance Master Dick Meyers shows his superb calling skills at a demonstration for the Historical Society.

HERITAGE DANCERS, WESTFIELD, N.J.

Susan Kraft Armstrong of Hackettstown, N.J. sent the photos of the Heritage Dancers and their caller, Dick Meyers, saying, "I had the pleasure of watching the group perform for the Chester, N.J. Historical Society. The company consists of fifteen couples under the direction of Dick Meyers. Mr. Meyers does the historical research and teaches the technical aspects of American square dancing. I was particularly impressed with the authenticity of their eighteenth century costumes. This non-competitive group has appeared throughout the state on college campuses and in historical locations.

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Dancing Tips

by Harold & Lill Bausch

There is a singing call that says, "The Party's over. But Tomorrow Night's the Same old Thing Again." How true, and yet how untrue. Callers see much of the same old thing night after night, and yet no two dances are exactly the same.

We often see clubs where there are one or two rough dancers, yet we also see clubs where the dancing is smooth and graceful. We see clubs where the dancers are very appreciative and clap and cheer, and we see others where you wonder why you can't please them, for they don't clap at all. We see clubs where round dancing is a big part of the evening, and others where there is no round dancing at all. We see clubs that have many extra things going on, and others with no extras at all.

A caller will see some clubs where the same squares are always in the same place, with the same people, and other clubs where they mix so very much that the caller must be sure to check his squares carefully if he wants to do a little sight calling. Clubs exist where it is evident that everyone in the hall likes everyone else, and where they are obviously not friends at all.

We find nights when the dancers are so warm and friendly to the caller that he leaves the hall all aglow, and others where he leaves wondering why he had such a bad night.

When a caller finds a club where he leaves with a bad feeling, he would be wise to consider that maybe he and that crowd are just not compatible. Perhaps the club will not invite him back to call, but if they do it may be wise for him to sit down and have a talk with the person who booked him and ask what he could do to improve, or ask if the way he is calling is what they want, maybe ask why he did not get a better response. It is sometimes educational to ask these questions. It may be that the caller was well received, but that the dancers just did not take time to show it. Some dancers seem to feel it is below their dignity to show a lot of enthusiasm. If they only knew how much more fun they all would have if they did warm up more to the caller. They would find that the caller would work harder, and would probably call a better dance for them.

How about the so-called "Star Tips"? Some clubs want them, and some don't. Some mean the

caller is to call Plus level, some mean "A" level, some may even want Challenge level. One tip is all they usually ask and that doesn't sound like too much. Still there is a lot of division in some areas about this. We can see many arguments both pro and con on the subject. I might suggest that if they are to be used, it may be an extra tip at the end of the dance. Most callers are willing to do one extra tip.

Still, some callers refuse. Here again for many various reasons, some just feel that they don't do themselves justice calling "A" level when they have had their minds geared up to Mainstream all evening. Some callers just don't want to be part of a controversy. Some may not feel they are at their best at the higher level. Another factor is that if the caller is to work an extra tip, are those who want it willing to pay him extra? Should they?

Clubs are different because we have different people, and different ideas as to just what makes up a good night of dancing. We have those who really appreciate the caller and give him a lot of credit for a good evening, maybe even too much credit. It takes more than just a good caller, it takes good friendly dancers too. Then there are those who consider the caller a hired man/or lady who just doesn't fit in with them; he is an outsider. Lucky the caller who is busy enough to choose the clubs he enjoys calling for. Lucky the dancers who can afford the caller they enjoy.

We have often said, and we repeat, square dancing is a social activity and we should remember that and not make it a contest or a drill. Love thy neighbor; he might be a good square dancer, too.

Yes, tomorrow night may be the same old thing again, but it *will* be different!



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Calling Tips

by Gene Trimmer

Listen to what people say when you are visiting a new area or one you seldom visit. You will hear things you wouldn't otherwise hear. Dancers are nice people and are primarily bent upon praising callers they know. When they criticize it is because something has bothered them deeply and they feel concern for the activity or their families and friends.

Would you like to have dancers seeking out the club president and asking him to hire you back again? Do you enjoy it when the dancers come up to you after the dance and thank you for providing them with a good time? Do you have concern for the activity of square dancing and want to see it flourish while it earns a reputation as being good, clean, family fun? You can provide all dancers with that fun everywhere you go and you can experience the feeling of a good reputation. All you have to do is keep it fun and keep it clean. When dancers criticize here are the most vehement criticisms.

1. *The caller left all but one to three squares standing while he used calls the dancers didn't know and he never*

seemed to care about the dancers. You can easily avert this criticism by just making sure you keep a *majority* of the dancers moving and having fun. There will always be a square or two around that will have trouble but you *must* make certain the majority dances.

2. *The caller told dirty jokes or at least very suggestive stories that were in bad taste.* Jokes and stories that are neither dirty nor ethnic in character abound and using them sparingly is a matter of judgment and taste. You can avert criticism in this vein by simply keeping your mind and your program geared to presenting good clean fun for the dancers.

3. *The caller became too familiar with my wife (or the women).* (One of the examples given by a dancer is that the caller was rubbing his hands up and down her back with suggestive pats here and there.) Seldom will a dancer confront a caller under these circumstances because they do not wish to create a disturbance. They will just see to it the caller doesn't get booked back to do anymore dances for that club. It is *your* pocketbook that will suffer if you are guilty of this.

The callers who are most popular are those who provide the dancers with the most fun and who seem to have a genuine concern for the activity of square dancing. It is quite simple to fit into that category by *really* caring for the feelings of other people and putting your best foot forward. Just look and act as a professional and your efforts will be amply rewarded.



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by Bob Howell

easy level

We'd like to begin the new year with a contra we feel is a "shining star." Phyllis and I first danced it at the LEGACY meeting last May in Denver, where it was prompted by Bob Osgood of Beverly Hills, Calif. This past November Elsie Jaffe of Cleveland Heights prompted it at a Hilltop Hoppers club dance; on both occasions it was well received.

STAR CIRCLE CONTRA

FORMATION: Sicilian circle (couple facing couple around circle), one couple facing CW, other CCW.

MUSIC: Osgood used a Scottish jig or reel; Jaffe used a current singing call flipside. Both worked well. (64-count figure)

ROUTINE:

- 1-8 Two ladies chain
- 9-16 Chain back
- 17-24 Do-sa-do opposite
- 25-32 Seesaw partner
- 33-36 Right hand star half with opposite couple
- 37-40 Left hand star half with next approaching couple.
- 41-44 Right hand star half with next approaching



couple.

- 45-48 Left hand star half with next approaching couple
- 49-56 Circle left with next couple you meet. (Should be 5th couple, counting original opposite couple as number one)
- 57-62 Circle right returning to original starting direction around the circle.

In addition to a shining star to guide us through the new year, let's all have a feeling of hope for a bright 1982 with peace and prosperity for all the world. I have been calling this original routine to the tune "Prisoner of Hope."

HOPE QUADRILLE

FORMATION: Square

MUSIC: Prisoner of Hope— Big Mac 035 (or any 64-count melody)

ROUTINE:

Opener, middle break, closer:

- 1-32 Sides face, grand square
- 33-40 All four ladies chain
- 41-48 Chain back
- 49-64 Take partner, promenade home.

Figure:

- 1-8 Head gents and corner to center & back
- 9-16 Same four right hand star

- 17-24 Pick up partner and star promenade halfway
- 25-32 Centers back out, put outsiders in, star promenade other way back.
- 33-40 Take partner home and swing
- 41-48 Do-sa-do corner
- 49-64 Keep her and promenade home.
- Repeat for head gent and corner. After middle break, repeat twice for side gents and corners.



The tune "Elvira" by the Oak Ridge boys has prompted much choreography throughout the nation in the form of squares, solos, rounds and mixers. Following are two dances that I have used with great success. They are both quick-leach routines. The first is a solo routine sent by Judy Burrow of Perry, Ohio.

SOLO ELVIRA

MUSIC: Elvira— MCA 51084

ROUTINE: Start the dance when the singing begins.

- 1-4 Beginning on the right foot, vine four steps to right.
- 5-8 Vine four steps to left. (Vine: side, behind, side, kick.)
- 9-18 Strut five steps forward. (Strut right, kick left, strut, left, kick right, strut right, kick left, strut left, kick right, strut right, kick left.)
- 19-22 Hitch and kick (Step back on L, step back on R, forward on L, kick R forward)
- 23-24 Half a hitch (Step back with R, back with L, leave off the kick)
- 25-32 Circle R in four strutting steps, R.L.R.L. ready to begin again.



On almost the same day this routine arrived from Charlie Rusnacko of Minneapolis who learned it from Glen Bannerman at the Stockton Folk Dance Camp in California. It has really gotten around, since it was written by Neal & Kay Pugsley of Ft. Worth, Texas.



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by Ted Frye

ST195 YEARS AGO by Ted Frye

P121 WHEN I STOP LEAVING I'LL BE GONE by Ron Marion

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ELVIRA

FORMATION: Couples in double circle facing LOD, inside hands joined.

- 1-2 Beginning M's left. W's R. dance two two-steps in LOD.*
- 3 M: Moving sdwd away from ptr, step on L to the left, step R behind L, step L to left, clap hands to left side about shoulder level. W: Opposite footwork, clap to right.
- 4 Repeat meas. 3. counts 1-3, with opposite footwork and direction, moving back to partner. Touch right palms together ready for next action.
- 5-6 Push off from partner's hand and make circle (CCW for Man, CW for Woman) in four slow strutting steps (one step to two counts).
- 7-8 Join both hands with partner, pulling away to create tension, circle once CW in 6 steps (one to a count). On last 2 counts, get ready to start again by opening up, backing up two steps in RLOD, or woman CW under joined hands.

*A variation of the two-step is done by crossing the closing foot behind the supporting foot. Gives a face-to-face, back-to-back motion, but don't over do it. End facing LOD.

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31st



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PROGRAM COMMITTEE LEADERSHIP

Program chairmen Tom and Shelia Huis have dedicated and talented vice-chairmen to help schedule a memorable program for the 31st National Convention.

Vice-chairmen of squares are Gale and Josie Congdon. He has been calling for 14 years and works full-time as a shipping dispatcher for Upjohn Company of Kalamazoo. Dale teaches a S/D class each year and calls for 7 clubs. The Congdons have four children.

Vice-chairmen of rounds are Jack and Pat Farmer who have been dancing since 1959 and teaching rounds since 1967. In 1979 they served as R/D coordinators for the Sunshine Festival in Grand Rapids.

Vice-chairmen of contra, Shirley and Mickey Halverson, have been dancers, callers and leaders since 1956. They have attended seminars and classes and are 9-year veterans of Ed Gilmore's Callers College. They have attended 15 national conventions and were decorations chairmen for the 1961 Detroit convention.

Vice-chairman of the youth room, Craig Olsen, is a square dancer deluxe. A sophomore at Western Michigan Univ., he started dancing in 1971 and has been to every national since 1972. At four he danced with the Kalamazoo Kids 'n Kusins, an exhibition group formed by his family in 1973. His co-vice chairman is his kister Krista, who attends graduate school at WMU and is now the leader of the Kids 'N Kusins.

Vice-chairmen of singles are John Einowski, who helped start the Solo Stars Club, and Marti Gorelick, who has been a member of several singles clubs in the Detroit area. She is presently a

private duty nurse.

Vice-chairmen of exhibitions are Chuck and Dora Olsen, the founders of the Kids 'N Kusins. Their exhibition group has danced at national and state conventions, fairs, clubs, festivals, nursing homes and for other organizations.

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Group sponsors are invited to host Trail Dances on Monday, June 21, or Tuesday, June 22. These dances may be sponsored by local callers, associations, state or area associations, or by clubs. No single couple may host a trail dance. The dance must be close enough to Detroit to enable dances to reach the city for the Trail End Dances on Wednesday night and the official opening of the convention on Thursday. Trail dances are being planned for Wednesday, June 23, for all levels of dancing.

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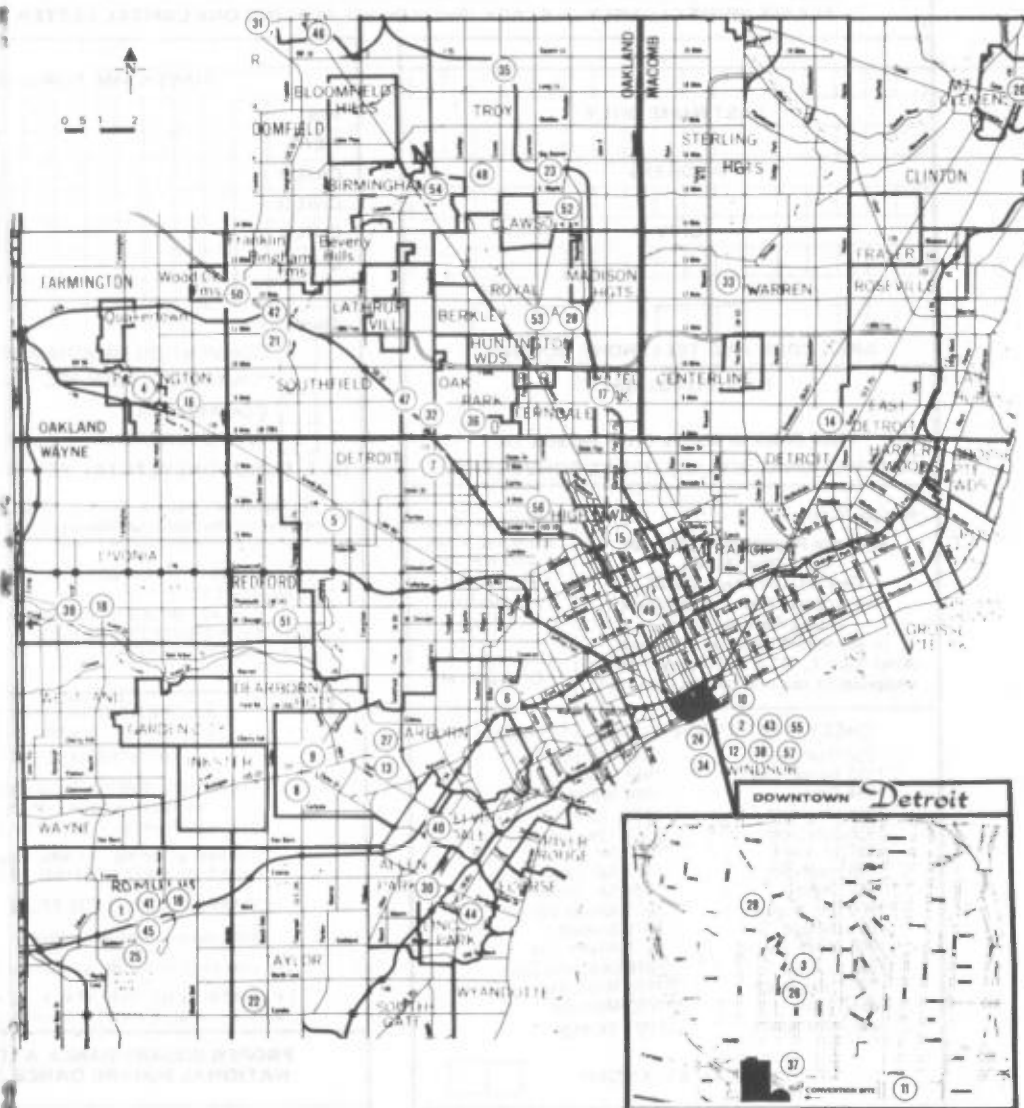
Inquiries should be directed to Ed and Martha Rambie, 901 Abbey Rd., Birmingham MI 48008.

REGISTRATION FIGURES

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| 1956 | San Diego | 1971 | New Orleans |
| 1957 | St. Louis | 1972 | Des Moines |
| 1958 | Louisville | 1973 | Salt Lake City |
| 1959 | Denver | 1974 | San Antonio |
| 1960 | Des Moines | 1975 | Kansas City |
| 1961 | Detroit | 1976 | Anaheim |
| 1962 | Miami Beach | 1977 | Atlantic City |
| 1963 | St. Paul | 1978 | Oklahoma City |
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American Squaredance, January 1982

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- 3 Contra Dance
- 4 Exhibition
- 5 Panels

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Check appropriate Calling Codes in squares at left and check days available in boxes at right.

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2. A B C Motel, Windsor	24-28	26-34	-	32-38	-	10
3. Book Cadillac Hotel	-	54	54	65	150-225	Walking
4. Botsford Inn	-	40-45	-	60-70	60-100	30
5. Coach & Lantern Motor Inn	28	32	-	34-41	-	30
6. Congress Inn	28	32	-	-	-	20
7. Crystal House Motel	26-30	-	33-37	-	-	20
8. Dearborn Towne House	-	36-39	-	46-49	-	20
9. Dearborn Travelodge	-	-	45-55	50-60	-	20
10. Detroit Downtown Travelodge	38	40	42	48	-	5
11. Detroit Plaza Hotel	65	75	-	-	150-475	Walking
12. Elmwood Casino, Windsor	25-27	28-30	-	36-38	38-40	15
13. Fairlane Inn	42	49	52	62	-	20
14. Heritage Inn	32	34	-	38	-	20
15. Highland Plaza Hotel	31	31	31	31	-	15
16. Holiday Inn, Farmington Hills	42	-	47	57	85-150	40
17. Holiday Inn, Hazel Park	45	50	-	-	-	20
18. Holiday Inn, Livonia	40-44	45-49	-	55-59	-	30
19. Holiday Inn, Metro Airport	-	55	-	69	-	30
20. Holiday Inn, Mt. Clemens	-	40-45	-	-	-	40
21. Holiday Inn, Southfield	57-63	63-67	-	75	-	30
22. Holiday Inn, Taylor	35	41	-	-	-	30
23. Holiday Inn, Troy	-	45-55	-	-	-	30
24. Holiday Inn, Windsor	54-59	64-69	69	-	-	10
25. Host International	55-65	60-70	60-70	72-82	100-150	30
26. Howard Johnsons, Detroit	45	55	55	77	-	Walking
27. Hyatt Regency, Dearborn	62	77	-	-	250-600	20
28. Jones Royal Motor Inn	18-25	20-26	-	27-29	-	30
29. Leland House	25-33	33-45	39-50	65	-	5
30. Lincoln Inn	-	26-30	-	38-42	-	20
31. McGuire's Motor Inn	-	25-32	-	32-36	75-100	30
32. Michigan Inn	59-77	69-77	-	89-97	118-350	20
33. Midway Motor Lodge	-	54-64	-	62-72	-	30
34. National Traveller, Windsor	-	-	46	52	-	10
35. Northfield Hilton	-	-	-	80-90	-	30
36. Northlander Inn	50-70	60-81	72-90	90-100	-	25
37. Pontchartrain Hotel	59-74	74-89	74-89	-	-	Walking
38. Princeton Motel, Windsor	25-28	28-31	-	-	-	5
39. Quality Inn	35	40-45	-	55	-	40
40. Ramada Inn, Dearborn	53-58	63-68	63-68	83-88	-	20
41. Ramada Inn, Metro Airport	53-58	63-68	63-68	83-88	-	30
42. Ramada Inn, Southfield	53-58	63-68	63-68	83-88	-	30
43. Richelieu Inn, Windsor	-	46-52	-	52-60	-	10
44. Royal Ascot Motor Inn	-	30	-	40-45	-	20
45. Sheraton Inn, Metro	-	50	-	-	-	30
46. Sheraton Inn, Pontiac	43-45	48-50	-	58	70-80	45
47. Sheraton Inn, Southfield	-	75-85	-	105-115	-	20
48. Somerset Inn	61-63	71-73	71-73	-	-	30
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51. Travellers Motor Inn	20	22-27	-	29	39	30
52. Troy Hilton Inn	54-62	64-72	-	80	150-225	30
53. Uptown Motel	17-22	19-24	-	23-26	-	20
54. Village Motor Inn	-	40-48	-	44-54	-	30
55. Viscount Hotel, Windsor	-	48-52	50-56	50-56	-	10
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56. University of Detroit	-	19-25	-	-	-	20
57. University of Windsor	15	24	-	-	40	10

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CHALLENGE CHALLENGER

by Russ &
Nancy Nichols

With this article, we start our second year of Challenge Chatter. During this first year we seemed to get more involved with our hobby than we ever before. We still belong to four clubs: a C-I, a C-II, a C-III½, and a C-IV, in addition to having a Wednesday night workshop (Swetshop) with seven couples working C-III material and a Thursday night workshop (4-C-Kers) with five couples working on C-IV. We continue as northwest Ohio's Advisors to National Challenge Convention, as Assistant Chairman of Education to the 31st National Convention in Detroit, Michigan, and now we are also serving in an advisory capacity for the new American Advanced and Challenge Convention to be held in Toledo, Ohio August 12, 13, and 14, 1982. In addition to this we write this column, and the PALS newsletter for its membership, which is mailed monthly. Very few people ask what we do with our spare time, as we try to live normal lives with a very active teenage son, as well as holding responsible positions in our chosen careers (both Nancy and I).

This column has had both its rewards and criticisms this past year and we welcome both. Our editors, the Burdicks, have been both cooperative and fair, but of most importance it has taken you, the reader, to keep us going. We want to pay a special tribute to: Bill and Kathy

Heimann, M and M of Japan, Jim and Nancy Davis, Bruce and Jean Roe, Hal and Carole Buss, the Happy Wanderer, Ed Foote, and many others who have contributed to the success of this column. We need this rapport to continue to keep this column alive and interesting to the dancers across the country. We have tried to discipline ourselves this year in not writing just what happens in the Ohio-Michigan area because the people on both coasts and in Mid-America probably are just as interested in their own areas as we are ours. We would welcome more material from those areas, in order to let the world know what is happening in square dancing all over the world.

It is very difficult to write a review of an event in this column because of the time lapse. Even though you are reading this in January, let's pay tribute to the Canadian National. It can best be summed up with Lee Kopman's, "It was a class act." The organization, the facilities, and the accommodations were put together with class. The Terrys and their committee have only to be proud of their accomplishments. They did their job and did it well. The dancers even discovered a sit-out caller, who is on the U.S. National Challenge Convention staff, but after all everyone needs a break once in a while. It was a great convention and with pre-registrations as a guide, next year will only be more successful.

The big event in January is the Jubilee at the Sheraton Hotel in Philadelphia. The highlights are: special two couple tip, special arkie tip, Intro to Advanced level, and Intro to Challenge level and the Jubilee 21 hours of A-II, 21 hours of C-I, 21 hours of C-II, and C-III. A staff of eight callers, including Keith Gullely, Carl Hanks, John Hendron, Lee Kopman, Steve Kopman, Ron Libby, Norm Poisson, and Ron Schneider, will certainly make for a jubilant event.

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Creative Choreography

by Ed Fraidenburg

CHORE*GRAPHY

New
Gimmick
**

An interesting part of any caller's program is the patter he/she uses as fill-in during the *right and left grand* and *promenade*. Most of us use only a limited amount these days, but there was a time when the caller used different rhyme for every promenade. Here are a few oldies, collected from various sources:

Chicken on a fence, possum on a rail
Grab your honey and everybody sail...

Promenade go round the square
Like a jaybird walkin' on frozen air...

Promenade around you go,
Take your honey to Mexico...

Hand over hand, heel over heel,
The more you dance the better you feel...

Take a walk with the pretty little wren,
And when you're home we'll start again...

Promenade that little redhead,
Take her home to the old homestead...

Grand right and left around you scoot,
Promenade with the big galoot...

A little bitta hay and a little bitta straw,
Promenade when you meet your taw...

Swing, the dishes are dry
The cloth is wrung,
Promenade the one you swung...

Promenade your ball and chain,
Take that lady home again...

NOTE: If you have some unique patter and would like to share it, send it to me in care of this magazine. Thanks, Ed.

FRENCHY GRAND

by Ross Crispino

DESCRIPTION: From static square, sides face partners, back up four steps, return to partner in three steps, *Frenchy Brown Flip** on fourth step, then back up four steps to corner of square, quarter in to face opposite partner, walk four steps to meet and quarter in at head positions. (16 beats). Meanwhile, the heads walk to center three steps, *Frenchy Flip* with opposite partners, back up four steps to opposite head positions, return to center four steps turning $\frac{1}{4}$ on fourth step to face partners, then back up four steps into side positions, turning $\frac{1}{4}$ to face partners.

Repeat all above with new sides (original heads) facing to do sides' part, while new heads (original sides) at head positions do the heads' movements. (Total: 32 beats)

French Brown Flip: (Advance three steps) meet partner in butterfly position with right hips adjacent and wheel right face in *one* count exchanging sides and facing directions (same movement as in "Frenchy Brown" round dance.

Movement can be extended to 64 beats by repeating all above, continuing with *Heads are facing, Frenchy grand*. In this case, remember to have *heads face* for fourth group of 16 beats.

REVIEW



CAST OFF THREE-QUARTERS (#56)

Starting formation: any wave or line. Each half of the wave or line works as a unit and walks forward around a pivot three-quarters (270°). If the adjoining dancers are facing the same direction, the end dancer becomes the pivot while the center walks in a semi-circle around the pivot. If the adjoining dancers are facing opposite directions, the pivot point is the handhold between them and they move equally around the pivot point.

EXAMPLES by Ed:

Heads square thru four, spin the top
Cast off three-quarters, boys run
Pass thru, trade by, circle to a line
Crosstrail thru, left allemande.....

Heads pass thru go round one to a line
Swing thru, *cast off three-quarters*
Circulate, boys run
Centers reverse flutter wheel, zoom
Square thru three-quarters
Left allemande.....

Heads lead right and circle to a line
Swing thru, *cast off three-quarters*
Coordinate, wheel and deal
Left allemande.....

Heads lead right and circle to a line
Ocean wave, *cast off three-quarters*
Circulate, trade and roll, slide thru
Left allemande.....

Heads square thru four, ocean wave
Cast off three-quarters, scoot back
Split circulate, boys run, pass thru
Wheel and deal, centers pass thru
Left allemande.....

Heads square thru four, swing thru
Cast off three-quarters,
Walk and dodge, left allemande.....

Heads square thru four, sides rollaway
Ocean wave, *cast off three-quarters*
Centers trade, walk and dodge
Chase right, hinge a quarter, recycle
Left allemande.....

Heads square thru four, sides rollaway
Swing thru, *cast off three-quarters*
Boys run, wheel and deal, pass thru
Trade by, left allemande.....

Heads square thru four, ocean wave
Trade the wave, *cast off three-quarters*
Split circulate, boys run, pass the ocean
Boys run, wheel and deal
Left allemande.....

Heads square thru four, swing thru
Trade the wave, *cast off three-quarters*
Centers trade, left swing thru
Trade the wave, boys run, partner trade
Pass thru, wheel and deal, zoom
Pass thru, left allemande.....

Heads square thru four, slide thru
Dixie style to a wave, centers trade
Cast off three-quarters
All eight circulate, trade the wave
Centers trade, swing thru
Split circulate, boys run, pass thru
Wheel and deal, zoom, square thru ¾
Left allemande.....

Heads square thru four, sides rollaway
Swing thru, trade the wave
Cast off three-quarters, recycle
Turn thru, trade by, right and left thru
Left allemande.....

Heads square thru four, ocean wave
Centers *cast off three-quarters*
Center girls trade, boys quarter in
Extend, left swing thru,
Centers cross run, boys run
Reverse flutter wheel, left allemande.....

Heads lead right and circle to a line
Touch a quarter, coordinate
Centers cast off three-quarters
Diamond circulate, flip the diamond
Recycle, left allemande.....

Heads square thru four, touch a quarter
Centers *cast off three-quarters*
Center girls trade, trade the wave
Others quarter in, extend
All swing thru, boys circulate
Right and left thru, left allemande.....

Heads square thru four, centers in
Cast off three-quarters
Centers pass thru
All cast off three-quarters
Star thru, zoom and pass thru
Left allemande.....

Heads lead right and circle to a line
Swing thru, boys run, girls trade
All cast off three-quarters
Pass thru, left allemande.....

Heads lead right and circle to a line
Swing thru, boys run, girls trade

Center four cast off three-quarters
 Others promenade a quarter, bend and
 Circle eight, heads square thru four
 Slide thru, pass thru, wheel and deal
 Centers square thru three-quarters
 Left allemande.....

More Next Month



FACING Z FORMATION

A recent concept by Don Malcom

A facing "Z" can be arranged by having the ends fold from a two-faced line, or by using Don's set-up call, *zeas it*.

ZEAS IT: From any ocean wave, ends fold as centers slither.

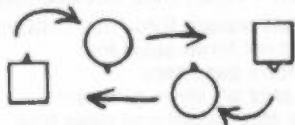
Some companion calls Don suggests are:

TRADE THE ZEA: From any "Z" formation, those in the mini-wave trade and spread as the others step forward between the spreaders to form ocean waves. NOTE: *Trade the zea* works well from either facing or trailing zeas.

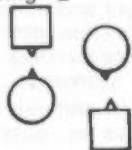
DIAMOND EIGHT: From any facing "Z" formation, each outside dancer (facing the mini-wave) veers diagonally forward to take the place of the center who is facing the same direction; at the same time, those in the mini-wave (phantom) diamond circulate to become the points of the ending diamonds.

ZEAS IT

Ocean wave, ends fold, centers slither.

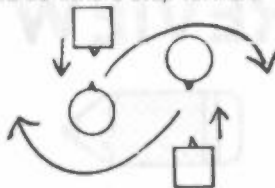


Results in facing "Z"

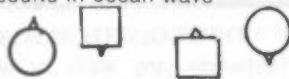


TRADE THE ZEA

Facing zea, centers trade
 Spread as others step forward

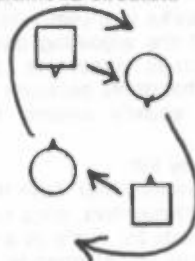


Results in ocean wave

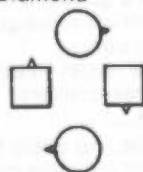


DIAMOND EIGHT

Facing zea, trailers
 diagonal circulate as
 leaders diamond circulate



Results in Diamond



EXAMPLES by Ed:

Heads square thru four, swing thru

Zeas it, star thru

Reverse flutter wheel, pass thru

Wheel and deal, zoom and pass thru

Left allemande.....

Heads square thru four, ocean wave

Zeas it, star thru, partner trade

Pass thru, wheel and deal, zoom

Pass thru, left allemande.....

Heads square thru four, ocean wave

Zeas it, *trade the zea*, boys run

Half tag, scoot back, boys run

Pass thru, wheel and deal, zoom

Pass thru, left allemande.....

Heads square thru four, swing thru

Zeas it, *trade the zea*, recycle

Left allemande.....

Heads lead right and circle to a line
 Ocean wave, *zeas it, trade the zea*
 Boys run, wheel and deal
 Reverse flutter wheel, crosstrail thru
 Left allemande.....

Heads lead right and circle to a line
 Swing thru, *zeas it, trade the zea*
 Recycle, left allemande.....

Heads pass thru, go round one to a line
 Ocean wave, *zeas it, trade the zea*
 Boys run, wheel and deal, wheel and deal
 Left allemande.....

Heads pass thru go round one to a line
 Swing thru, *zeas it, trade the zea*
 Boys swing thru, all pass thru
 Girls crossfold, star thru
 Wheel and deal, sweep a quarter
 Left allemande.....

Heads lead right and circle to a line
 Spin the top, *zeas it, trade the zea*
 Recycle, pass thru, left allemande.....

Heads square thru four, ocean wave
Zeas it, diamond eight, boys trade
 Flip the diamond, recycle
 Sweep a quarter, left allemande.....

Heads square thru four, swing thru
Zeas it, diamond eight, girls trade
 Flip the diamond, boys run, half tag
 Coordinate, wheel and deal
 Pass to the center, star thru
 Others lead right, left allemande.....

Heads lead right and circle to a line
 Ocean wave, *zeas it, diamond eight*
 Flip the diamond, recycle, square thru $\frac{3}{4}$
 Left allemande.....

Heads lead right and circle to a line
 Swing thru, *zeas it, diamond eight*
 Diamond circulate, flip the diamond
 Square thru three-quarters
 Left allemande.....

Heads pass thru, go round one to a line
 Ocean wave, *zeas it, diamond eight*
 Flip the diamond, boys run, pass thru
 Wheel and deal, pass thru
 Left allemande.....

Heads pass thru go round one to a line
 Swing thru, *zeas it, diamond eight*
 Diamond circulate, flip the diamond
 Boys run, pass thru, wheel and deal
 Centers pass thru, left allemande.....

Heads lead right and circle to a line
 Spin the top, *zeas it, diamond eight*
 Diamond circulate, boys hinge
 All wheel and deal, reverse flutter wheel
 Touch a quarter, circulate, girls run
 Star thru, partner trade, pass thru
 Wheel and deal, pass thru
 Left allemande.....

Heads square thru four, ocean wave
Zeas it, girls trade, diamond eight
 Diamond circulate, flip the diamond
 Hinge a quarter, boys run, star thru
 Pass thru, wheel and deal, zoom and
 Pass thru, left allemande.....

Heads square thru four, swing thru
Zeas it, boys trade, *diamond eight*
 Flip the diamond, boys run
 Wheel and deal, star thru, pass to center
 Square thru three-quarters
 Left allemande.....



by Dean Fisher, Collingwood, Ontario

Heads lead right and circle to a line
 Pass thru, wheel and deal
 Double pass thru, track two, swing thru
 Boys run, bend the line
 Left allemande.....

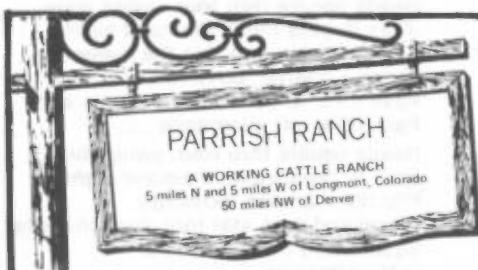
Heads lead right and circle to a line
 Pass thru, wheel and deal
 Double pass thru, track two, swing thru
 Turn thru, left allemande.....

Heads lead right and circle to a line
 Pass thru, tag the line in
 Pass thru, wheel and deal
 Double pass thru, track two
 *Swing thru, boys run, promenade....
 *Girls trade, turn thru, left allemande....
 *Boys trade, boys run, bend the line
 Crosstrail thru, left allemande.....

Heads lead right and circle to a line
 Men center, ladies sashay
 Pass thru, wheel and deal
 Double pass thru, track two
 (From here, the get-outs in the last figure will work.)

*Girls crossfold, right and left grand....
 *Scoot back, girls trade, boys run
 Promenade.....

Heads lead right and circle to a line
 Pass thru, wheel and deal
 Double pass thru, centers in, cast off
 Three-quarters, pass thru, U-turn back
 Pass thru, tag the line, track two
 *Boys trade, scoot back, boys run,
 Promenade.....
 *Swing thru, girls run, bend the line
 Pass thru, U-turn back, left allemande....



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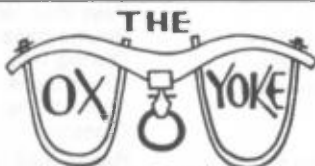
*Girls fold, peel the top
Right and left thru, left allemande....
*Swing thru, explode the wave
Partner trade, left allemande....
*Girls fold, peel the top
Explode the wave, left allemande.....
Heads square thru four, swing thru
Boys run, tag the line in
Pass thru, wheel and deal
Double pass thru, track two
*Boys trade, girls trade, centers trade
Boys run, right and left thru, pass thru
Wheel and deal, centers pass thru
Left allemande.....
*Split circulate, boys trade, boys run
Ferris wheel, centers pass thru
Left allemande.....

by Ed:
Heads lead right and circle to a line
Rollaway, curlique, zing
Pass the ocean, right and left grand.....
Heads rollaway, curlique, zing
Slide thru, left allemande.....
Heads lead right and circle to a line
Right and left thru, rollaway
Pass thru, wheel and deal, zing
Star thru, double pass thru, track two
Girls trade, recycle, sweep a quarter
Left allemande.....
Four ladies chain, heads lead right
Circle to a line, curlique, zing
Square thru four, trade by
Square thru three-quarters
Left allemande.....

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by Howie Shirley

One and three flutttterwheel, sweep $\frac{1}{4}$
California twirl and swing thru
Centers trade, centers run
Couples trade, bend the line
Pass thru and couples trade
Square thru four, trade by to a
Left allemande.....

Two and four lead right and circle to line
Center four box the gnat, square thru
Be sure to go four, ends slide thru
Everyone square thru three-quarters
To a left allemande.....

One and three touch a quarter
Men run, pass the ocean, spin the top
Boys cross run, chain down the line
Flutter wheel, sweep a quarter
Touch a quarter, girls run, all star thru
California twirl, left allemande.....

Two and four ladies chain, rollaway
Half sashay, star thru and circle four
To a line, pass thru, partner trade
Right and left thru, flutter wheel
Touch a quarter, single hinge
Fan the top to a right and left grand.....

One and three lead to the right, veer left
Bend the line, go right and left thru
Turn a quarter more, couples circulate
Bend the line, right and left thru
Ladies lead, Dixie style to ocean wave
Do a left swing thru, centers cross run
Others trade, go right and left grand.....

Two and four flutter wheel, crosstrail
Separate and go round two, line up four
Curlique, all eight circulate
Four men in the middle, scoot back
All eight circulate, men run

Center four pass thru two
Left allemande.....

One and three pass thru, separate
Round one to a line, all pass thru
Wheel and deal, girls turn thru
All do a do-sa-do to ocean wave
Single hinge, men circulate to a
Right and left grand.....

Two and four ladies chain, star thru
Pass thru, swing thru, men run
Bend the line, go right and left thru
Pass thru, bend the line, slide thru
Swing thru, boys run, tag the line in
Go forward and back, four men
Square thru three-quarters
Split the outside two and separate
Round one to a line, new centers
(Ladies) square thru three-quarters
Now split the outside two, separate
Round one to a line, lines pass thru
Tag the line right, wheel and deal
All square thru three-quarters
Left allemande.....

One and three spin the top
Extend to ocean wave, centers trade
Boys run, all California twirl
Go right and left thru, crosstrail
To a left allemande.....

Two and four pass thru, partner trade
Crosstrail to the corner, star thru
Go right and left thru, pass the ocean
Swing thru, men run, ferris wheel, zoom
Double pass thru, peel off, touch $\frac{1}{4}$
Boys run, zoom, centers square thru
Three-quarters, left allemande.....

One and three turn thru
Face your partner, do a left turn thru
Do-sa-do the outside pair, swing thru
Centers trade, centers run, bend the line
Right and left thru, pass thru, men run
Girls run, pass thru, girls run
Men run, all go right and
Left allemande.....



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People

IN THE NEWS

This month seems to be the time to point out interesting articles done by professional square dance reporters. Among them is writer/dancer **Harriet Miles**, shown here in cartoon fashion, who does the *Arizona Allemande* column regularly in the *Mesa Messenger*.



In a recent column, she mentions **Rosalie and Frank Davis** of Sun Lakes, who are proud to have danced with **Dr. Lloyd (Pappy) Shaw**, and show a program dated Aug. 11, 1950 for the Diamond Jubilee and Square Dance Festival in Pueblo, Colorado. Among the dances listed on that program are *My Little Girl*, *Arizona Double Star*, *Arkansas Traveler*, *Throw in the Clutch*, *Four Gents Star*, *Cut Down the Old Pine Tree*, *Forward Six and Back*, *Santa Fe Stinker*, and *Alabama Jubilee*.

Publicist **Jessie Britt** developed a news/photo story for the *Perrysburg (Ohio) Messenger-Journal* concerning the recent Toledo subscription dance called by **Jack May** and **Stan Burdick**. Over 200 Toledo area dancers attended. **Ruth and Frank Fisher** of Norwood were mentioned, as well as **Lil May**, **Lee and Velda Swift** and the following callers: **Dick Topping**, **Jim Schaedler**, **Maggie Nelson** and **Jack King**. Writer **Britt** is a square dancer, too.

Another professional square dance reporter, **Lou Maddock** of Colorado Springs, sent us a copy of her weekly square dance column, *Square 'Em Up*, from the *Gazette Telegraph*, in which

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she lists all area clubs. Excerpts follow:
 Swing and Sway, **Jeff Palmer** calling;
 Centennial Shufflers with **Bill and Missy Wilson**; Shavano Shufflers with **Don Tennant**; Prairie Dusters with **Bill Renck**;
 Country Squares with **Garry Wood**;
 Polka Club with the "Denver Dutchman";
 Single Square with **Spike Cowlshaw**;
 Swing and Sway Breakfast Dance at Western Sizzlin' (That sounds rather unique.); Eagle 8's with **Harold Palmer**; Twilight Twirlers with **Dick and Fran Henry**;
 Single Swingers with **Len Bergquist**;
 Rhythmaires with **Deane and Helen Serena**; Academy Squares with **Len Bergquist**; Pine Cone Promenaders and Country Cavaliers in the Black Forest with **Ken Jeffries** (That's a colorful listing.); workshop with **Bill Cash** and **Harold Palmer**; Waggin' Wheelers with **Gregg Anderson**; Ute Pass Thrus with **Bill Cash** (Wonder if there's a Ute Turn Backs also.); and Boots and Calico with **John McKinley**. (Nice lineup.)

"Big Bob" Harrelson of Greensboro, N.C. sent us a Square Dance Week proclamation signed by the governor, **Jim Hunt**, which was promoted widely in the state of North Carolina.

Max and Lovella Forsythe have moved to the well-known "Valley" area (southern Texas) for the winter, where **Max** will be the resident caller at Sun 'N Fun, replacing **Ray Smith**. **Ray** may hold the record as one of the most continuous active full-time professionals in the business. **Max** also has an enviable record for long-time involvement.

Caller **Ed Foote** recently appeared in a photo/news story in the *Pittsburgh Press*. His wife, **Marilyn**, is quoted and pictured also, and a dance at North Hills Squares is highlighted.



FRONT LINE COVERAGE

What could be better to typify the cold month of January than a chilly, snowy, forest brook captured through the lens of professional photographer **Ed Romane** of Cleveland, who discovered the scene somewhere in Cleveland's Metro Park System. Doesn't this view make you want to cuddle up to a warm fire with a friend— or go swinging with many friends in a warm square dance hall?



OVERSEAS DANCERS REUNION

The 20th Annual Reunion of Overseas Dancers will be held in the beautiful Villa Capri Motel, just off I-35, in Austin, TX, August 4-7, 1982. The trail dance will be held at the same location on August 3, 1982.

Austin is the state capitol, with many items of interest to the visitor. Forty miles away is the home of former President Johnson. Right in back of the motel is the LBJ Library, within walking distance. The airport, for those coming by air, is only 10 minutes away by car. The motel has bus service to and from the airport.

For further information, eligible overseas dancers should write Corky and Paulette Pell, General Chairman, 1311 Temple Square, San Antonio TX, 78245, or Richard and Susan Perry, Registration Chairman, 13011 Larklair, San Antonio TX, 78233, tel (512)654-9260.

Come and reunite with your friends from overseas. There will be many of them coming to this very special reunion.

SQUARE DANCE WEEK 1981

The people of Colorado Springs, Colorado, know that there is a "Learn to Square Dance Week." They saw and participated in a full week of activities due to the joint efforts of the Colorado Springs S/D Callers Assoc. and the School Dist. 11 Community Ed. program.

The week started off with a proclamation by Mayor Robert Isaac which made "Learn to Square Dance Week" official. A series of dances, including contras and traditional dances, was held each night in a community school in various sections of the city, with area callers donating their time. The week culminated in a square dance and flea market in the junior high school. This was an all-



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day function, which included workshops, exhibitions of clogging and rounds, an all levels of square dancing, plus the opportunity for dancers to purchase new and used S/D articles at the flea market. All week a local television station ran a series of commercials produced and sponsored by the callers association to create and increase interest in square dancing.

In addition to promoting square dancing, this week aided the community education program by providing additional funds. A check for \$1075, was presented to Gene Blackney, Supervisor, Community School Relations by Bill Cash, president of the callers association. This represented the cumulative donations from the week's activities. Designated community schools in District 11 are used throughout the year for classes and club dances. Thanks to coordination by Chuck Mielke of the Community Education Program, the word is out that "square dancing is fun" as a result, there are more classes than ever before in progress and enrollment is up. "Learn to Square Dance

Week" was really worthwhile—at least in Colorado Springs!

*Ron & Char Counts
Colorado Springs, Colorado*

NEW EXECUTIVES FOR LEGACY

Don and Vera Chestnut of Verona, Wisconsin, have recently been appointed executive secretaries of LEGACY. They were general chairmen of the 1979 National Square Dance Convention in Milwaukee, have just completed a two-year term as presidents of their state organization, are now treasurers of the National Executive Committee, and will be secretaries of their area association in 1982. They replace Dick and Jan Brown who have resigned due to reasons of health.

The Browns will continue to compile and analyze the dancer survey they have conducted during the past year. Preliminary reports from this survey are printed in this issue.

Future correspondence and orders for the *Leadership Manual* and the executive briefcase should be sent to the Chestnuts at 2149 Dahlk Circle, Verona WI 53593.

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NEW RELEASES:

- 4B-6047 TIGHT FITTIN' JEANS— Mike
- 4B-6046 NEVER BEEN SO LOVED— John
- 4B-6045 WHAT A LITTLE MOONLIGHT CAN DO— Bill V.
- 4B-6044 HUMMIN' BIRD/TATERS— Hoedown
- 4B-6043 BACK IN BABY'S ARMS— Bill

RECENT RELEASES:

- 4B-6042 GUITAR MAN— Bill Owstey
- 4B-6041 I AIN'T GOT NOBODY— Bob
- 4B-6040 SMOKEY MOUNTAIN RAIN— Mike
- 4B-6039 SOUTHERN RAINS— Bill V.
- 4B-6038 SOMEBODY'S KNOCKIN'— John
- 4B-6036 LOOKIN' FOR LOVE— Bob
- 4B-6035 GONNA SIT RIGHT DOWN AND WRITE MYSELF A LETTER— Bill V.
- 4B-6034 FADED LOVE— Bill
- 4B-6033 THAT'S WHAT I GET FOR LOVING YOU— John
- 4B-6032 CORNBREAD/HUSH PUPPY (Hoedowns)
- 4B-6029 ALONE WITH YOU— Bob
- 4B-6028 KAW-LIGA— Bill
- 4B-6026 A GOOD OLD COUNTRY SONG— Bill V.
- 4B-6025 EVERYBODY'S SOMEBODY'S FOOL— Bob
- 4B-6024 CHAIN GANG OF LOVE— Mike
- 4B-6022 HOLDING THE BAG— Bob & Bill
- 4B-6021 IT'S CRYING TIME AGAIN— Bill
- 4B-6019 ALL THE GOLD IN CALIFORNIA— Bob
- 4B-6017 THINGS I TREASURE— Mike



Bob Carmack



John Marshall



Bill Volner

IN MEMORIAM

Evelyn Burkepile, wife of caller Bill Burkepile of Nashville, Tennessee, died in October after a long and courageous battle against rheumatoid arthritis. The two were very instrumental in the growth of square and round dancing in the Nashville area. The callers association there will sponsor an annual dance in their honor to raise money for the Arthritis Foundation. The first such dance will be on January 10. Those wishing to attend or contribute should contact Bill and Gennie Hudson, PO Box 23263, Nashville TN 37202.

Caller Dale Richards of Shelbyville, Indiana, died October 29 of a heart attack. He had called 14 years for the Village Squares and one for the Lovebugs. He and his wife, Virginia, began dancing in the late 1950's in Clarksburg, W.V. and were members of the Greater Indianapolis S/D Callers Assoc. and the Indiana R/D Council. Area dancers will miss Dale, a fine friend, gentleman and caller.

J. B. Dill of Brunswick Georgia, chairman of all 11 Jekyll Island Fun Fests and

host of the Cal Golden, Dick Barker Callers College died November 17, 1981. Our sympathy to his wife, Pat and family.

Hank Rechner, well-known round dance teacher in the area east of Cleveland, Ohio, passed away in October. Sympathy is extended to Marge, Hank's partner, who is also the M in M & H Western Fashions in Cleveland.

CALIFORNIA BENEFIT DANCES

On January 10, the Palm Springs Pavilion, Sunrise Plaza, 403 S. Cerritos, Palm Springs will be the location where many dancers from miles around will enjoy the afternoon while helping to fight arthritis. The M.C. will be Osa Mathews with callers Gene Arnold, Dale Dockery, Don Farnsworth, Dorothy Ganger, Bud Garrett, Bill "Red" Gibson, Norm Graham, Jerry Hamilton, Caville Hutschens, Johnnie Scott, George Stanley and Wayne West. The rounds will be cued by Ann Ledford and Ken

Continued on Page 65



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DANDY IDEA

In our travels we notice that many clubs and some festivals open with a brief prayer or semi-religious ceremony of fellowship. Others end with a short, serious ritual. Here's an ending program as used at a club in Alabama, as we remember it. If it suits your style, try it, especially at a special club event.

1. Take your partner, or any partner, and make a big ring.
2. Join hands.
3. Please bow your heads and thank the Lord for this evening of fun and enjoy-

ment with the best of people (square dancers).

4. "May the good Lord bless you and guide you home safely so we may meet again on our next dance night for another great night."

5. The officers of this club sincerely hope this ring of friendship may never be broken.

6. At the sound of music, make a *left allemande* and a long *grand right and left*, greeting each person as we meet.

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NEW RELEASES:

- JP109 SEE YOU IN MY DREAMS— Bob
JP209 COUNTRY WASN'T COOL— Joe
JP108 MATADOR— Bob
JP208 FRIDAY NIGHT BLUES— Joe

JOE:

JP207 LOVE HAS MADE A WOMAN
OUT OF YOU

- JP206 I FEEL BETTER ALL OVER
JP205 I DON'T DRINK FROM THE RIVER
JP204 GONNA HAVE A BALL
JP203 ALL AT ONCE IT'S FOREVER
JP202 TULSA TIME
JP201 WHEN YOU SAY LOVE
JP1977 ALL I EVER NEED IS YOU
JP402 FOUR IN THE MORNING
(with Bob)

COUNTRY/WESTERN
JP1000
ONE DAY AT A TIME/
GOD MADE LOVE
(Susan Tomes)

BOB:

- JP107 SHE BELIEVES IN ME
JP107 HEARTBREAK MOUNTAIN
JP105 I DON'T KNOW WHY
JP104 SOMEONE IS LOOKING
JP103 SELFISH
JP102 RHYTHM OF RAIN
JP101 BLUE MOON OF KENTUCKY
JP401 TENNESSEE SUNSHINE
(with Joe)

HOEDOWNS:

- JP501 JOPAT/JOLEE
JP502 COUNTRY CAT/CITY SLICKER
(Both excellent for clogging)

ROUNDS:

- JP301 ALL OF ME— Loehrs
JP302 NO LOVE AT ALL— Loehrs



Product Line

Another album has come to our attention this month (See Wade Driver album plug last month) and it is also a very good one. "Welcome to My World" is the title and it is produced by A-Live Sounds, 14306 Lake Rd., Alderwood Manor WA 98036. This album is particularly designed for dancers' use, featuring square dance tunes with calls on one side, and easy-listening, entertaining music on the other. It is perfect for club picnics, after-parties, exhibitions, or just plain home listening pleasure. Those who attended the press breakfast at the



National Convention in Seattle will remember the caller/musician/producers, Dave and Bonnie Harry.

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Coming Up Roses

SQUARE THRU THE ROSES

The package that included round-trip plane fare for two to Pasadena, California, motel accommodations for five nights, grandstand seats to view the Rose Parade, grand marshal's luncheon, tickets to Rose Bowl game, tour of float construction areas; and attendance at the Rose Float Ball, was won by Charlotte Brewer, of Lodi, California. The seller of the winning ticket, Cecil Brewer, will receive a \$100.00 savings bond. Second prize winner, E. P. Benito, Whiting, Indiana, will receive a \$100.00 savings bond. Third prize winner Lorraine Rogers, Rocky Ridge, Missouri, will receive a \$75.00 savings bond.

The names were drawn at the monthly Dancer-Caller-Publication meeting at Los Angeles State College. Gerry Green



of Glendale Chapter Bachelors 'N Bachelorettes drew the winning tickets.

Grand Marshall of the 1982 Rose Parade is James Stewart. Tony Gex, a member of the Tournament of roses and a member of the Jolly Mixers Club of Temple City, was appointed to be the liaison to the square dancers for two years.

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feedback

A friend loaned my wife a copy of your magazine. She brought it home and threw it in my face and...I have been getting it ever since. Would it be possible for you to use softer paper?

What happened was that you printed an article by a gentleman whose wife, also, is a caller. The gentleman wrote a good and humorous letter. Since I also am a writer and tend to gravitate toward humor, my wife came to the conclusion that I was responsible and deserved the credit. (P.S. Your magazine does not taste *that* good!)

The main difference between my situation and that other gentleman's is that his wife seems to have established herself while Sweetieface is still in her first year. She is doing well, but I have not adjusted.

One of my problems is that my brain does not always hear the moves she calls. It's not that I have a hearing problem or that she is hard to understand, but over the years I have learned to tune her out. Of course, this is her fault. She has nagged me too many times: take out the garbage, fix the leak in the bathroom, help me with the dishes...

Now when she calls *teacup chain*, I'm likely to mutter, "Yes, dear" and wander out to help with the dishes. *Teacup chain* is one of the movements I have not completely mastered. The ladies in the club say they have absolutely no idea

where I'm going to send them, and neither have I. Sweetieface says it is like watching sparks fly off a pinwheel. One spectacular evening I emptied our square of all the women.

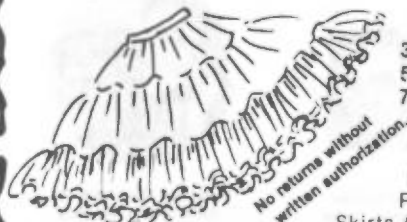
Another one of my basic problems (if you have not already guessed) is that I am not a very good dancer. (Yes, believe it or not, there are people like me.) I try, but probably blow more squares than a hairdrier at the national convention. And what makes the situation even worse, people expect me to be a good dancer, and my mediocre performance is downgraded even more as a result. (They seem to think anyone married to a caller and walking around with a rolled-up copy of *American Squaredance* stuck in his mouth ought to be good.)

Another problem is the use of the term "caller's taw." It sounds too feminine. It makes me sound like a sissy. But Sweetieface bought the badge and says I have to wear it. Why can't badges say something like "Big Tough Taw," "Born to Raise Cain, Taw," "Macho Taw," "The Taws Are Still Looking for a Few Good Men," or "When the Going Gets Tough, the Taws Get Going."

Let me close by telling you how much I appreciate your magazine spicing the important square dance information with so much light humor and over-the-back-fence friendship.

Your friend,
Big Tough Taw

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ENCORE, Continued

and so on, until by graduation, they are dancing a full three hours. Graduates dance with the club until they are confident enough to go on to other clubs. Many choose to stay with the Rocketeers. Besides bridging the gap between beginners and club level dancing, this arrangement allows drop-outs to re-join the activity. After being refreshed and stabilized, they can stay or go wherever fancy leads them.

New Idea: Turn and Left Thru.

NEWS, Continued

Yearwood.

Information is available from the Arthritis Foundation, P.O. Box 1195, Palm Springs CA 92263, phone (714) 325-2309 daytime.

PALSY BENEFIT SQUARE DANCE

The Elks Square 888's Club of Long Beach, will hold their Fourth Annual Cerebral Palsy Benefit Dance on January 10 at The Long Beach Elks Lodge, 4101 E. Willow, Long Beach CA. The event will start at 6:00 p.m. with rounds. The M.C. will be Bronc Wise with callers Bill Martin, Johnnie Scott, and

Harold Graves. Round dance cuers are Pete & Carol Metzger and Anne Tikkanen. Donation is \$2.00 presale or \$2.50 at the door.

Information is available by calling (213) 423-6837 or (213) 596-8301.

NEW CALLERLAB AFFILIATE

The Square Dance Callers Association of Southern California has recently become an affiliate member association of the International Association of S/D Callers, Callerlab. The SDASC has been in existence for 26 years. This new affiliation with Callerlab will bring more and better service to caller members as well as creating a liaison between Callerlab and the dancers of southern California. The SDASC is devoted to caller education and decorum along with good dancer/caller relationships. A monthly note service and liability insurance program are products of the association which go to callers worldwide.

New officers for 1982 are Jack Drake, president; Lou Masters, vice-president; Bob Casto, secretary; Ernest Bourgeois, treasurer.



Daryl Clendenin



Jim Hatrick

CHINOOK RECORDS



Marlin Huli



Jim Davis



Joe Saltel

- C-049 DIXIE ON MY MIND by Daryl
- C-048 ALONG CAME JONES by Daryl
- C-047 I'VE GOT YOU TO COME HOME TO by Jim Davis
- C-046 WHEN YOU'RE UGLY LIKE ME by Daryl
- C-045 YOUR MEMORY by Marlin
- C-044 I WANT YOU by Joe
- C-043 YOU AND ME by Jim Hatrick

ROUNDS:

- C-1005 WHAT'LL I DO by Bud & Irene Hornstein
- C-1006 CREAM AND SUGAR by Ernie & Mary Hovey

HOEDOWN:

- C-505 MAGMA, Patter by Daryl



Gordon Sutton



Bob Stutevous John Reitmayer

HOEDOWNER RECORDS

- H-103 YOU ASKED ME TO, Bob Stutevous
- H-104 GIMME A LITTLE KISS, Gordon Sutton
- H-105 MUSIC OF HAWAII, Erv Parrish
- H-106 LOVING HER WAS EASIER, John Reitmayer

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Flip Side

ROUND REVIEWS

by Frank & Phyl Lehnert

FOXY LADY— Happy Track 502

Choreography by Hi & Cookie Gibson

Excellent music and a smooth intermediate fox-trot. Cues by Hi on the flip.

TODAY ALL OVER AGAIN— Mercury 57054

Choreography by Les & Betty Houser

Real country music (Reba McEntire) for a nice, slow easy waltz.

CRAZY EYES— Millennium 57054

Choreography by George & Johnnie Eddins

Good music with a Don McLean vocal and a good, easy intermediate two-step with an intro to jive in Part B.

IT'S THE TALK OF THE TOWN— Hocter 1619

Choreography by Jim & Joan Jewitt

Good music with a challenging fox-trot routine.

I'M IN THE MOOD FOR LOVE— Hocter 1619

Choreography by Hap & A.J. Wolcott

Good music and a smooth four-part intermediate fox-trot routine.

LA PETITIE TONKINOISE— Roper 279

Routines: Ray & Bea Dowdy, Peter & Beryl Barton
Intermediate routines, one a two-step, the other a fox trot.

CHERI BIN— Windsor 4512

Choreography by Peter & Beryl Barton

Lilting music and a catchy canter waltz.

BESAME MUCHO— Roper 216

Choreography by Hap & A.J. Wolcott

Good music and a nice high-intermediate two-step routine.

LITTLE BIT OF COUNTRY— TNT 174

Choreography by Shirley Fleck

Good "Good Old Days" music and a busy, fun-type, easy-intermediate two step with claps, bumps and Charleston. Flip cued by Dave.

STRAWBERRY BLONDE— TNT 177

Choreography by Wynne & Vic Mahler

Catchy lilting music for "While the Band Played On." A fast easy waltz except for a box canter figure cued by Wynne.

PERSONALITY— MCA D2410

Choreography by Vernon Porter

Good swinging music with a Lloyd Price vocal; a good, easy, intermediate two step with a *whaletail*.

CREAM AND SUGAR— Chinook 1006

Choreography by Ernie & May Hovey

Good quiet music and a flowing easy two-step cued by Gene Noble.

HOW DEEP— Hi-Hat 999

Choreography by Richard & JoAnne Lawson

Good smooth music and a nice intermediate fox-trot.

BOUQUETS— Hi-Hat 999

Choreography by Roy & Jean Green

"I'm Sending You A Bouquet of Roses" music; a flowing, easy two-step using standard figures.

TEMPTATION— Kapp KGB 19

Choreography by Gordon & Betty Moss

Good Roger Williams music and a challenging timing routine.

Continued on page 82

Choreography Ratings

by Dave & Shirley Fleck, Toledo, Ohio

For Rating Formula,
Order ASD Inform #P7

SQUARE DANCE: 61-125

Baby's Back	Epic 19-01045	P2-84/0=84A
Pride	Eol 11-60509	P2-81/5=86A
Mountain of Love	Hi-Hat 997	P2-99/0=99
The Party's Over	RCA447-0891	P2-101/0=101A
If I Could Be With You	Grenn 14304	P2-102/0=102A
Ain't Cha Glad	Grenn 14302	P2-103/0=103
Someone to Hold Me	Col 18-02197	P2-100/5=105A
Cup of Tea #2	WBS 49626	P2-108/0=108A
Lights	Grn (Dec24926)	P2-86/25=111A
Roll On Mississippi	RCA6P12178	P2-112/0=112A
Teddy Bear	RCA 447-0620	P2-112/5=117A
Luau Time	Hi-Hat 803	P2-122/0=122

EASY INTERMEDIATE: 126-175

Song for Lovers	Grenn 14303	P2-123/4=127
Northeast Dancing Time	Grenn 14304	P2-144/0=144
Let It Snow	TNT 179	P2-117/10=127A
Boogie Woogie Two Step	Belco 2018	P2-144/0=144A
I'm A Believer	Belco 301A	P2-145/0=145A
Love Is a Simple Thing	InEdge1002	P3-150/0=150
Linda Muijer	Grenn 14164	P2-161/0=161A

One Valse D Amour
Whistlin'

Parrot 5N-59037 P2-136/30=166A
Decca 34962 P2-137/30=167A

INTERMEDIATE: 176-250

Up a Lazy River	MCA 60125	P2-159/25=184
Dear Heart	Roper 138	P2-176/5=181A
Colorado	Hi-Hat 997	P3-156/25=181
Fiesta Tango	InEdge1002	P3-201/7=208
Trudie	EP-603	P3-183/24=207
Goodnight Cha Cha	DAL P-6060	P2-182/35=217
Let's Fox-trot	Grenn 14303	P3-214/25=239A
I Can	Epic 15-2329	P2-207/40=247A
Quanda Quanda	Syd T. EP606	P4-219/30=249

HIGH INTERMEDIATE: 251-299

Mr. Sandman #2	WB 17758	P2-219/35=254
Theme from Dr. Kildare	Timrk 183A	P4-265/0=265
The One You Love	Grenn 14302	P3-284/0=284

ADVANCED: 300-349

Super Trouper Jivernice	STA39223SP	P4-258/60=318A
It's a Sin to Tell a Lie #2	Syd T. EP-601	P4-320/16=336

CHALLENGE: 350

It's the Talk of the Town	Hocter H1619	P4-336/24=360
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Flip Side

SQUARE REVIEWS

by John Swindle

Happy New Year and Merry Christmas again! We say this because of the number of Christmas records in this January review. We will really be ready for Christmas 1982 with all these fine singing calls. We hope that in this new year your days will be running over with friendships made through your square dancing.

ALONG CAME JONES— Chinook 048

Caller: Daryl Clendenin

Daryl went back to the 50's for this novelty tune. We were impressed with the way Daryl combined the original of the song and the square dance calls to make them blend and flow smoothly from tag lines to commands. This song has a smooth dancing beat and a well-timed figure. **FIGURE:** Heads promenade three-quarters, sides rollaway, turn thru, do-sa-do, swing thru, box the gnat, pull by, left allemande, walk by one, swing the next, promenade.

OUT BEHIND THE BARN— Blue Star 2148

Caller: Marshall Flippo

Key: C & D

Flip brings back an old country-western novelty tune. The review dancers got a real kick out of the tag lines. Flip used Plus 2 basics in his figure. As always it was well-timed and this the review dancers also enjoyed. The key change in the middle break added to what was already a very enjoyable singing call. **FIGURE:** Heads promenade half, sides right and left thru, touch a quarter, boys run right, right and left thru, star thru, load the boat, swing, promenade.

WHEN THE CALLER PACKS HIS BAG— Thunderbird 220; **Caller:** Mike Seastrom

This song tells it like it is, "When the caller packs his bag, it's all over and gone." It's kind of sad to have a square dance that tells it this way. The instrumental is a jumpy little number that put bounce in the review dancers. Mike does a super job. **FIGURE:** Heads right and left thru, roll away, sides square thru, swing thru, boys run, forward and back, pass thru, wheel and deal, centers pass thru, swing, promenade.

MELE KALIKIMAKI— Dance Ranch 664

Caller: Al Stevens

Key: A

Al did a beautiful job singing his side of this Christmas singing call, one of the prettiest Christmas singing calls we have heard in a while. Al's figure is not really difficult and gave the dancers the opportunity to listen to the song as well as enjoy dancing to the smooth beat. **FIGURE:** Heads promenade half, right and left thru, square thru, do-sa-do, swing thru, boys trade, turn thru, left allemande, promenade.

CHRISTMAS MEDLEY— Blue Star 2146

Caller: Johnny Wykoff

Key: B Flat & F

Merry Christmas again, with seven songs for the price of one: Rudolph, White Christmas, Santa Claus Is coming to Town, Silver Bells, Winter Wonderland, I'll Be Home and Jingle Bells. Johnny does a super job going from one to the other, which may be the only thing that would give a caller some trouble. The rhythm track is the same throughout, which makes this an easy song to dance. **FIGURE:** Heads square thru, swing thru, scoot back, girls trade, recycle, sweep a quarter, square thru three-quarters, swing, promenade.

I'VE NEVER BEEN SO LOVED— Red Boot 270

Caller: Johnny Jones

Johnny chose a popular CW number for his release this month. The instrumental is well done with distinct lead instruments and is just nice, easy listening. Johnny worked with MS basics, giving us a figure that was relaxing to dance. **FIGURE:** Heads promenade half, right and left thru, flutter wheel, sweep a quarter, pass thru, do-sa-do, swing thru, boys trade, swing, promenade.

RIGHT BACK WHERE I STARTED AGAIN— Roadrunner 204; **Caller:** Wayne Baldwin

Wayne also chose a popular CW song for his latest release. The instrumental has a good CW sound and is perfect for a nice change of pace. Wayne used MS basics program from which to get his figures but he put them together in a very interesting manner. **FIGURE:** Heads promenade half, do-sa-do, swing thru, girls circulate, boys trade, boys run, bend the line, curlique, girls run, turn thru, swing, promenade.

CHRISTMAS TIME ACOMING— Blue Star 2147

Caller: Johnny Wykoff

Key: C

We were really fooled by the title of this song, which is the only thing that suggests this is a Christmas song. Johnny's figure was interesting as well as being easy to dance. The instrumental is typical of Blue Star with a nice, even beat. **FIGURE:** Heads promenade half, right and left thru, sides touch a quarter, walk and dodge, square thru, on the third hand make a wave, girls trade, all eight half circulate, swing, left allemande, promenade.

LOVING HER WAS EASIER— Hoedowner 106

Caller: John Reitmayer

A nice change of pace love song was called nicely by John. Using MS basics, John presented the dancers with a well-timed and interesting figure. **FIGURE:** Heads square thru, slide thru, forward and back, pass the ocean, scoot back, boys run, tag the line, face right, girls fold, pass thru, left allemande, swing, promenade.

TAKIN' IT EASY— Red Boot Star 1264

Caller: Elmer Sheffield, Jr.

This Red Boot release has a nice-to-listen-to instrumental and one that is not hard to dance. Although Junior used a *relay the deucey*, an alternate figure is listed on the cue sheet. **FIGURE:** Heads promenade half, sides right and left thru, square thru, do-sa-do, relay the deucey, swing, promenade.

NEW WORLD IN THE MORNING— Blue Star 2144

Caller: Dave Taylor

Key: C

Dave gave us an interesting figure using MS basics. The Bayou Ramblers did a nice job on the instrumental and a good clean mix makes this instrumental good to listen to as well as work with. **FIGURE:** Four ladies chain three-quarters, heads lead right, circle to a line, forward and back, right and left thru, slide thru, spin chain thru, girls circulate, girls turn back, promenade.

JINGLE BELL ROCK— Bogan 1336

Caller: Tim Ploch

Key A

Ho! Ho! Ho! We're not through with Christmas yet. Round dancers have been dancing to this tune for several years, why not square dance to it. Once Tim forgot to tell the dancers to promenade, but we'll forgive him this time. All in all the song was fun to dance. The instrumental has a nice, bouncy beat. **FIGURE:** Heads square thru, do-sa-do, swing thru, boys run, bend the line, right and left thru, flutter wheel, slide thru, swing, promenade.

RAINBOW STEW— Dance Ranch 663

Caller: Ron Schneider

Key C

Anyone for stew again? This novelty song has really become popular among our record producers. Ron does a nice job on the flip but his release may be about 30 days too late— we reviewed two more releases last month. **FIGURE:** Heads promenade half, sides right and left thru, square thru, do-sa-do, eight chain five, left allemande, promenade.

PUT ON YOUR DANCING SHOES— Blue Star 2149

Caller: Marshall Flippo

Key G

Blue Star's Bayou Ramblers turned loose with a nice CW sound, rinkytink piano, harmonica and all. The song just tells you to put on your dancing shoes both through the sound and Flip's calling. Flip used last quarter's Callerlab QS in the figure. **FIGURE:** Heads promenade half, right and left thru, flutter wheel, sweep a quarter, pass thru, right and left thru, veer left, chain down the line, slide thru, swing, promenade.

OKC IS MY HOME TOWN— Roofers 109

Caller: Gerald McWhirter

This instrumental has some good ragtime piano and a good danceable beat. We hope it's just the record we received, but the instrumental is not really sharp and sounds fuzzy. The tune is a jumpy little number that is fun to dance. **FIGURE:** Heads square thru, do-sa-do, make a wave, single hinge, scoot back, boys run, right and left thru, pass thru, partner tag, U-turn back, swing, promenade.

I'VE GOT YOU TO COME HOME TO— Chinook 047

Caller: Jim Davis

Instrumentally this song is easy-going with just a hint of voices in the background on the tag lines. Jim's figure using MS basics was well-timed.

FIGURES: Heads promenade half, sides pass thru and cloverleaf, heads pass thru, right and left thru, square thru, swing corner, left allemande, promenade.

MOLLY BROWN— Blue Star 2145

Caller: Lem Gravelle

Key F

Molly Brown is on the square dance scene again. The mix on this instrumental is not as clean as most Blue Star records but is adequate. Lem does a nice job on the flip side using a *load the boat* in his figure. **FIGURE:** Heads promenade half, sides half square

thru, curlique, scoot back, boys run, right and left thru, load the boat, swing, promenade.

BILL BAILEY— Lore 1196

Caller: Johnny Creel

Key A Flat

Then we have another diehard making a comeback to the square dance world. Everyone remembers Bill. A nice job was done by the Bayou Ramblers with good ivory tinkling and hot licks on the steel. Johnny's figure used MS basics. **FIGURES:** Heads promenade three quarters, sides right and left thru, double pass thru, first couple left, next right, curlique, circulate, boys run, swing, left allemande, promenade.

MUSIC OF HAWAII— Hoedowner 105

Caller: Erv Parrish

This sounds more CW than Hawaiian. There was some steel guitar as lead, but piano and violins dominated. The figure worked well but the women complained about having to change body flow coming out of *partner trade* into a *left hand star*. **FIGURE:** Heads promenade half, pass thru, partner trade, heads star left one full turn, right and left thru, curlique, split circulate, single hinge, girls trade, boys run, promenade.

FOOTBALL HERO QUADRILLE— Kalox 1265

Caller: C.O. Guest

The music has a march beat which the dancers enjoyed as a change but said they would not like to do all the time. **FIGURE:** Heads star left, back home square thru, right hand star, heads star left, swing corner, promenade, face, grand square.

JAMES— Rockin A

Caller: David Cox

Key B Flat

Now this is *really* an oldie. If we remember correctly, it's about a guy named James holding the ladder for his girl to climb down and elope. David used four figures only in this call; no opener, break or closer. **FIGURE:** Sides face grand square, swing, left allemande, weave the ring, promenade, don't stop, heads wheel around, right and left thru, slide thru, eight chain nine, left allemande, walk by one, swing the next, promenade.

LET'S GO DOWN TO THE RIVER— Bogan 1338

Caller: David Davis & Tommy White

Key G

This song had a nice beat and was easy dancing. David and Tommy do a nice job, but our dancers feel there are enough songs to use as square dances without the need to use songs that are gospel, hymns or have any religious overtones. **FIGURE:** Heads promenade half, right and left thru, square thru, do-sa-do, touch a quarter, scoot back, scoot back, star thru, promenade.

PATTER RECORDS

JOHN'S PATTER/WRECK OF THE OLD 97

Kalox 1263; Caller: John Saunders Instruments: banjo, bass, lead guitar, drums, rhythm guitar. Flip called by John used *release recycle*, *linear cycle*, *ping pong circulate* and *dixie derby*.

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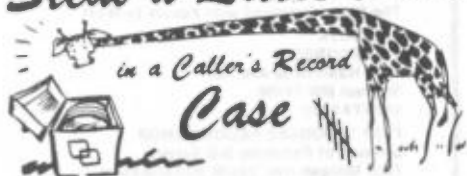
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Upon retirement, he and his wife Pat relocated to New Mexico, now living in Las Cruces. He calls for clubs in Albuquerque and west Texas as well as in the Las Cruces area. He is presently conducting a plus-level workshop, but his main interest lies in the MS and Plus plateau with emphasis on keeping dances fun. He plans to devote his time to full-time calling as soon as he can.

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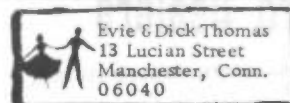
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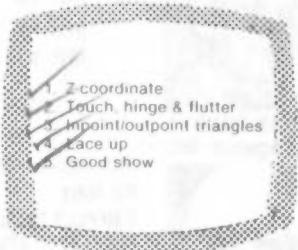
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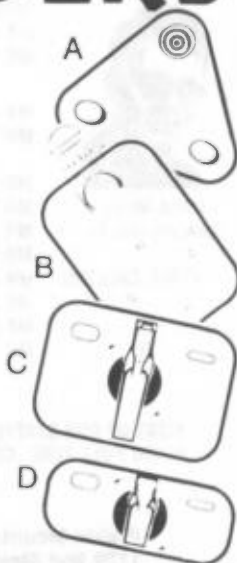
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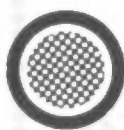
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10. Roses For Elizabeth

ROUND DANCERS' ROUNDS

1. Begin the Beguine
2. Write Myself A Letter
3. Hallelujah
4. Til Tomorrow
5. Corredo
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8. Memories
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7. Dream Lover (Palmquist)
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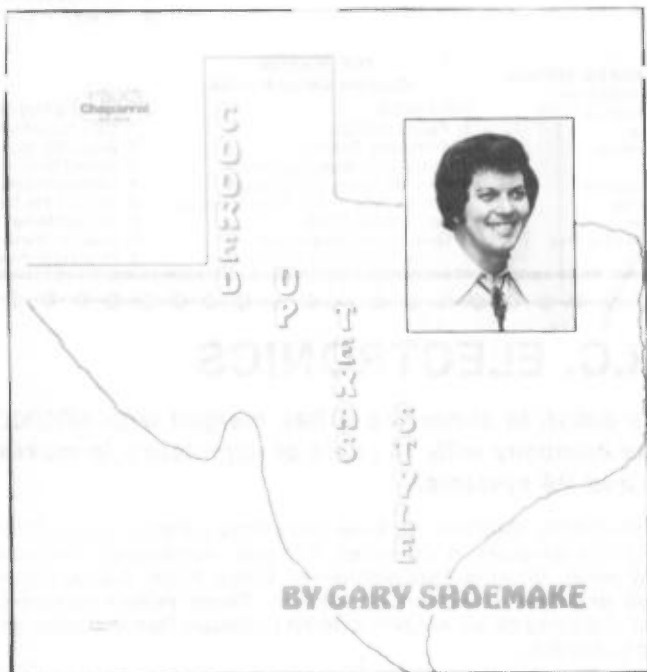
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UNDERLINING

THE CALLER NOTE SERVICES

In **SDDS**, John Strong explores *roll from the diamond, finish the line, Z coordinate and swing and sway*.

Jack Lasry in **Notes for Callers** cautions his readers to take time to teach styling and let the dancers know the number of beats to properly dance a figure. "Be sure to show lots of life and pep at your classes, don't let learning to square dance become *work!!!*" Also, on teaching APD to beginners: Square dancing from its beginning has included positions where dancers were required to learn to do some calls from more than one position and if we start them off in class they will accept this concept rather than trying to add it at a much later date. . . .

The ROM for October announced in **Toronto & District Callers Workshop Notes** was "Fooled Again," while "Elvira" was chosen in November.

Workshopped figures in both issues included *pressed for time, the hard way, lace up*. Dave Johnstone presented "six couple stuff." Try this one from contra lines in sequence, where all are heads.

OXOXOX

XOXOXO

Heads right and left thru, head ladies chain Everybody flutterwheel, star thru Square thru four, chase right, all boys run Star thru, twelve chain six, curlique Walk and dodge, boys run right, split circulate Follow your neighbor, trade the wave Square thru four, U-turn back Left allemande, promenade home. . . .

The writer of "MS Choreography" in **News 'N Notes** says that he uses the first two tips when calling as a guest to find out which Plus figures



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the group is weak on and the third tip as a workshop using those figures. This strengthens the dancers' ability and makes for a more interesting dance for the remainder of the evening. Two figures he finds dancers weak on are *triple scoot* and *triple trade*.

Red Bates has joined NNN as a guest writer and has contributed an excellent write-up of "Learning Principles Applied to Square Dancing."

The topic of the month for **S/D Callers Association of So. Cal. Notes** is "Motivation," as described by Cal Golden. The Association has received affiliate status with Callerlab. ROM is "King of the Road."

In-depth experimental described in **NCR** is *load the star*, which was created for a six-couple exhibition group but worked so well, it was tried with four-couple squares. The definition is: from any allowable formation (static square is easiest), the designated couples make a right hand star full around, come back with a left hand star full around. The other couples do a partner trade and roll and then the ends' part of load the boat. Try this: Sides promenade halfway, heads in *Load the star*, swing thru, boys run Wheel and deal, left allemande.....

Handy tip for club callers from Gene Trimmer in **Mainstream Flow**: If you use the same turntable all the time as most do, you can prepare your

records in advance. Check closely the speed you prefer to play them and then mark them with scotch tape over white paper or with a handlettering machine. This will relieve you of the need for adjustment after the record has started to play. It is a great time and patience saver and simply means you are better prepared when you go to call a dance.



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Washington DC: Jan. 9, Don Beveridge
Virginia Beach VA: Jan. 15, Bud & Gloria Blanchard
Purdue IN: Jan. 17, Keith Arnold
Bowen IL: Jan. 19, Jim Blackwood
Jacksonville IL: Jan. 23 (tent.)
Laurel MD: Jan. 30, Jocko Manning
Augusta GA: Feb. 17, Dan & Mary Martin
Carrollton GA: Feb. 18, Jimmy Moore
Columbus GA: Feb. 19, James & Judy Medlock
Montgomery AL: Feb. 20, Charlie Waller
Grand Forks area, ND: Feb. 27 (tent.)
Chippewa Falls WI: Feb. 28, Don & Jean Wellsandt (½)
Madison SD: March 1, Don Nugent
Boca Raton FL: March 3, Jerry & Pat Seeley (½)
Okeechobee FL: March 6, Bill & Donna Vroman
Titusville FL: March 7, Dale McClary (aft.)
Plainwell MI: March 17, Howard & Juanita Cowles
St. Louis MO: March 18, Otto & Emily Schepers
Los Alamos NM: March 20, Bob & Marilyn Gill
Alamogordo NM: March 21, Hap & Robin Pope
Mission TX: March 22, Dr. Robinson
Birmingham AL: March 23, Jim & Tracy Hudgins
Tyler TX: March 24, Allen & Shirley Garrett (½)
Carlsbad NM: March 27, James & Thelma Lowery
Columbus OH: March 28, Dick & Roberta Driscoll
Ogden UT: April 8, Walt & Louise Cole (½)
New Strawn (Topeka) KS: April 9, Dave Wilkins
Lolo (Missoula) MT: April 14, Ray & Afton Granger (½)
New Dancers Hoedown
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Nashville TN: April 20, Gary & Ann Kincaid
Charlestown WV: April 21, Erwin Lawson
Altoona PA: April 22, Emil & Ruth Corle

Milville NJ: April 23, Ralph & Lois Trout
Cincinnati OH: April 29, Ken Johnson
Parkersburg WV: April 30, Keith & Karen Rippeto
Staunton VA: May 1, Cecil DePriest (½)
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Kenmore ND: May 6, Frank Zettinger
Monroe MI: May 12, with Ron Shaw
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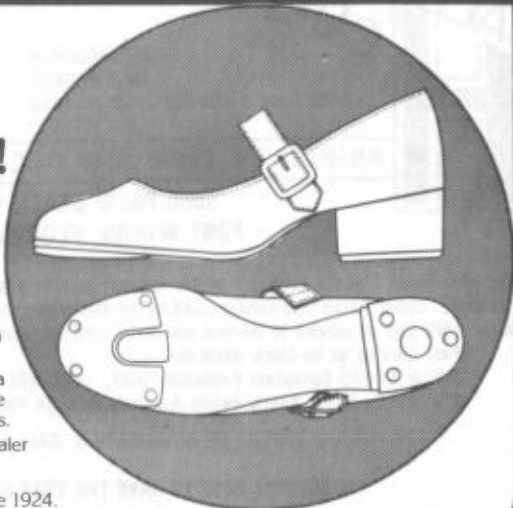
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Choreography by Marty & Byrdie Martin

Excellent music to "I Love You So Much It Hurts" and a good, easy-intermediate foxtrot.

SONG FOR LOVERS— Grenn 14303

Choreography by Bob & Jean Kellogg

Good lively music and a definitely different, easy-intermediate two-step.

MEANDERINGS, Continued

shop was enjoyable.

Already, we've run out of space again (Gotta think about longer pages.) so I'll have to hold other "route toots" until next month, including SC, Toledo, Belleville, SD, NE, OK, KS, MO, MN, IL, PA, WV, Canada, Callers College in Fontana, FL, etc., which all happened before 1982.

One of the pleasures of being a traveling caller is to see so many lovely homes of square dancers (a different one every second or third day as I travel) and to eat such delicious home-cooked meals in these homes. Believe me, it's well worth the girth! In fact, I don't usually make a pig of myself, but sometimes I feel positively *guilt-y*! (Ugh! Time for you to run out of "oink", Stan, before you get more boar-ing!— Co-ed.)

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Right and left thru, touch a quarter
Release the column, centers pass thru
(Box 1-4).....

Callerlab members will be voting on all existing QS by mail ballot and will discuss them and vote at the annual convention in April. The above moves will be on the QS list for the period beginning January 1 until removed or accepted after a three-year trial period. Please send them dancer reaction to these moves and routines.

As a result of the 1981 election, the following callers were elected to serve on the Callerlab Board of Governors for terms beginning in 1982:

Jon Jones from Arlington, Texas, was elected for a second term. He is joined by Stan Burdick from Huron, Ohio, who was a charter member of the Board and who has now been re-elected. Elected

for the first time to the Board are Norman Cross from Milnor, North Dakota; Kip Garvey from Union City, California; and Ernie Kinney from Fresno, California.

Other candidates in this election deserve a great deal of credit and congratulations. They include: Bill Addison from Maryland, Gregg Anderson from Colorado, Don Beck from Massachusetts, Bruce Bird from Kansas, Betty Gotta from New Jersey, Ken Kernen from Arizona, Martin Mallard from Saskatoon, Canada and Roger Morris from California.

Other members currently serving on the Board include: Dave Taylor, Chairman of the Board, Don Armstrong, Harold Bausch, Al Brundage, Curley Custer, Orphie Easson, Bob Fisk, Marshall Flippo, Ed Foote, Cal Golden, Jerry Haag, Lee Kopman, Frank Lane, Jack Lasry, Johnny LeClair, Melton Luttrell, Jim Mayo, Angus McMorran, Bob Osgood, Bob Page, Bill Peters, Jerry Schatzer, Bob Van Antwerp and Don Williamson. John Kaltenthaler is the Executive Secretary and Herb Egender is the Assistant Executive Secretary.

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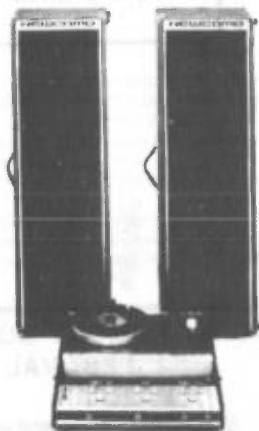
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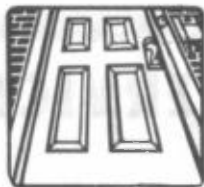
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46

American Squaredance, January 1982

Date

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1	2	3	4	5

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- 3 Contra Dance
- 4 Exhibition
- 5 Panels

CHECK
DAYS
AVAILABLE

T	F	S

Check appropriate Calling Codes in squares at left and check days available in boxes at right.

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